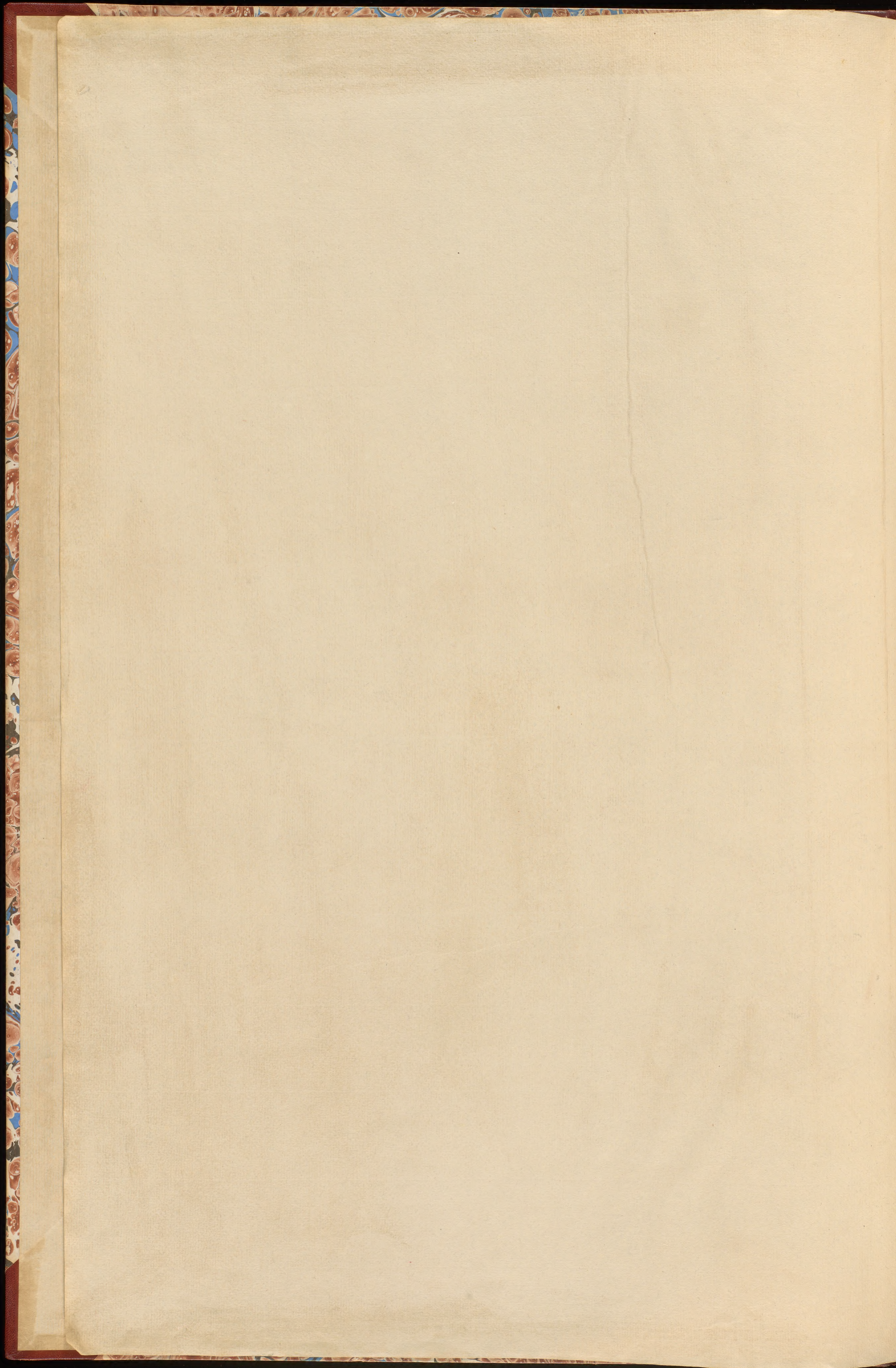


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ORIGINAL DESIGNS
 IN
 ARCHITECTURE:
 CONSISTING OF
 PLANS, ELEVATIONS, AND SECTIONS,
 FOR
 VILLAS, MANSIONS, TOWN-HOUSES, &c.
 AND
 A NEW DESIGN FOR A THEATRE.
 WITH
 Descriptions, and Explanations of the Plates, and an Introduction to the Work.
 By JAMES LEWIS.
 BOOK I.
 LONDON.
 PRINTED FOR THE AUTHOR. MDCCCLXXX.

DISEGNI ORIGINALI
 DI
 ARCHITETTURA:
 CONSISTENTI IN
 PIANTE, ELEVAZIONI, E SPACCATI
 DI
 VARIE CASE DI CAMPAGNA, E DI CITTÀ;
 CON
 UN PROGETTO DI UN TEATRO.
 PRECEDUTI
 Da una Introduzione, ed accompagnati dalle necessarie Spiegazioni.
 Da GIACOMO LEWIS.
 LIBRO I.
 LONDRA.
 A SPESE DELL'AUTORE. MDCCCLXXX.

ORIGINAL DESIGN

ARCHITECTURE

PLANS, ELEVATIONS AND SECTIONS

A NEW DESIGN FOR A THEATRE

BY JAMES WILSON

PRINTED FOR THE AUTHOR, NEW YORK

DESIGN OF ORIGINAL

ARCHITECTURE

PLANS, ELEVATIONS AND SECTIONS

ON THE SUBJECT OF THEATRE

BY JACOMO LEWIS

OF THE CITY OF NEW YORK

A DESIGN FOR A THEATRE

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P R E F A C E.

AFTER so many Books of Architecture, any fresh attempt to augment and illustrate that Art, affords but an unpromising aspect.

Many men are induced to conclude, that a subject so universally laboured, must at length have been exhausted, and rendered incapable of further improvement or novelty. The Work in hand, it is hoped, will somewhat contribute towards dissipating so ill-grounded a prejudice; which if cherished, must infallibly put a bar to every future advancement of an Art, no less replete with utility than variety.

Like the combination of sounds, which is capable of producing new music to infinity; design and invention in Architecture, applied to its first elements, are in little danger of being exhausted by the most acute and persevering genius that ever did, or ever will exist. Many treatises have contained nothing more, than a different arrangement of the same materials, and the very best, have still left an ample field for the unlimited excursions of taste and fancy.

This Work is chiefly applicable to the erection of Edifices for private use, wherein convenience and cheapness, blended as much as possible with stability and elegance, have been the principal objects of attention.

Other Sets of Designs, upon a more extended scale, are reserved for subsequent publications, should this happily meet with the patronage of the Public.

I N T R O -

P R E F A Z I O N E.

UN nuovo tentativo per aumentare, ed illustrare vieppiù l'Architettura, dopo che moltissimi libri sono stati pubblicati sopra di un tal soggetto, non fa certamente sperare una vantaggiosa riuscita.

Diverse persone naturalmente crederanno, che una materia così universalmente studiata siasi finalmente esaurita, e renduta incapace di ricevere nuovi miglioramenti. La presente Opera, che in se contiene disegni interamente nuovi ed originali, si spera che in qualche maniera contribuirà a dissipare un sì mal fondato pregiudizio; il quale, se mai vien fomentato, chiude infallibilmente l'adito ad ulteriori avanzamenti di un' Arte, la quale non solamente è ripiena di utilità, ma è capace benanche di esser variata all' infinito.

Siccome la diversa combinazione de' suoni è capace di produrre melodia infinitamente nuova, così il Disegno, e l'Invenzione in Architettura, applicati a' primi elementi di quell' Arte, sono lungi dall' essere esauriti dal più grande, e più indefesso ingegno ch'esiste, o che mai verrà nell' avvenire. Vi sono parecchi Trattati, i quali altro non contengono se non se una differente giacitura degli stessi materiali; ed i migliori tra quelli han lasciato tuttavia un vasto campo pei voli illimitati del gusto, e della fantasia.

La presente Opera è principalmente applicabile alla costruzione di Edifizj privati, nei quali si è avuto riguardo soprattutto alla commodità, ed all'economia, uniti, per quanto è possibile, con la forza, ed eleganza.

Un'altra raccolta di disegni, che han per mira un piano più vasto, è riserbata pei susseguenti volumi, che saranno dati alla luce nel caso che questa prima Opera incontrasse il patrocinio del Pubblico.

B

I N T R O -

INTRODUCTION.

CIVIL Architecture may be divided into two heads, private and public, Town and Country Houses, Mansions, Villas, and every Species of Building for the use of individuals are comprised under the first: Churches, Palaces, Theatres, Hospitals, and all kinds of national Edifices, belong to the second.

In building, strength, convenience and beauty are the principal objects to be attended to. Upon the proper and judicious management of these three essentials, depends all architectural Merit; the deficiency of any of them being scarce more liable to censure than its excess. Strength may degenerate into heaviness, convenience becomes futile when over nice, and decoration when too profuse, is apt to terminate in confusion. A System of Architecture formed upon these three principles in a due proportion, is best calculated to answer the end of the Art, and will approach nearest to the standard of perfection.

Architecture, though coeval with society, and cultivated by the most respectable nations of antiquity, did not receive any remarkable advancement, especially in the decorative part, till undertaken by the subtle and improving genius of Greece. Other nations, contented themselves with a peculiar kind of building, adapted to their own taste and fancy; such, as seldom attracted the admiration, or excited the imitation of their neighbours. That, the method practised by the Greeks, and the several orders by them invented, should be universally adopted: that, their performances should be established as standards of perfection and elegance to succeeding ages, are circumstances which reflect the brightest lustre on the elevated genius of that enlightened people. A short account of the rise and progress of their superior style in Architecture, will not be foreign to the present purpose.

After the defeat and expulsion of Xerxes, Greece breathing from the ravage of barbarous invasion, in the full enjoyment of domestic leisure, and liberty, began to turn her sublime and penetrating genius to the cultivation of Arts and Sciences; and soon advanced them to a degree of perfection unknown to former ages. Then were invented the Doric, Ionic, and Corinthian Orders, and in that distinguished period, flourished many illustrious Artists, in Painting, Sculpture, and Architecture.

This Æra of Grecian excellence commenced about the time of Pericles, and ended soon after the death of Alexander the Great. As yet, the unpolished warriors of Italy indicated no relish for the fine Arts; their artists were few and rude, and their Architecture consisted but of one order, distinguished

INTRODUZIONE.

L'Architettura Civile può dividersi in due parti principali; cioè in pubblica, ed in privata. Quest' ultima in se abbraccia Case di Città, e di Campagna, ed ogni sorta di fabbriche adattate all' uso privato; laddove l'Architettura pubblica in se comprende Tempj, Palazzi, Teatri, Ospedali, e tutti quegli altri Edifizj, che riguardano le Nazioni in generale.

Fortezza, Commodità, e Bellezza, sono i principali oggetti da tenerli in mira nel fabbricare. Dal proprio e giudizioso uso di questi tre punti essenziali risulta l'intero merito dell' Architettura; e la mancanza di alcuno di essi merita a malapena maggior censura che il di loro eccesso. La Fortezza può degenerare in gravezza; la Commodità diviene inutile quando è oltre modo ricercata, e la Decorazione finalmente qualor troppo profusa fuol riuscire una spiacevole confusione. Un Sistema di Architettura fondato sopra questi tre principj proporzionatamente combinati è il migliore per corrispondere al fine dell' Arte, e si approssima maggiormente alla norma della Perfezione.

L'Architettura quantunque coetanea alla Società, e coltivata dalle più rinomate antiche Nazioni, pure non ricevè alcuni notabili avvanziamenti, specialmente nella parte decorativa, avanti che lo studio della medesima fu intrapreso dai sublimi ingegni della rinomata Grecia. Altre Nazioni si contentarono di un particolar modo di fabbricare, il quale, quantunque fosse adattato al loro gusto, ed alla propria fantasia, pure non attraeva l'ammirazione de' Popoli confinanti, cosichè fosse imitato da quelli. L' accoglimento universale del metodo praticato dai Greci, e de' diversi Ordini da loro inventati, e l'essere state le loro Opere stabilite come la norma della perfezione, e dell' eleganza alle Nazioni in avvenire, sono circostanze che recano un immortale onore al genio sublime di quel Popolo illuminato. Per la qual cosa ei non farà fuor di proposito di rapportar qui brevemente l'origine, e i progressi del loro eccellente stile in Architettura.

Dopo disfatto, e discacciato Serse, la Grecia respirando i contenti di domestica pace e libertà, che seguirono alle miserie di barbara invasione, cominciò ad applicare il suo sublime e penetrante ingegno alla coltura delle Arti, e delle Scienze, che tosto elevò ad un grado di eccellenza non mai conosciuto nell' età precedenti. Allora l'Ordine Dorico, il Ionico, ed il Corintio furono inventati; ed in quel distintissimo periodo fiorirono i più celebri Artisti così nell' Architettura, come nella Scultura, e Pittura.

Quest' Era di Greca eccellenza cominciò circa il tempo di Pericle, e finì subito dopo la morte d'Alessandro il Grande. Gl' incolti Guerrieri d'Italia non aveano in fissatto tempo mostrato piacere alcuno per le belle Arti. I loro Artisti erano pochi, e grossolani, e l'Architettura loro consisteva in un sol ordine, che si è poscia distinto

distinguished by the appellation of the Tuscan. It was not till Greece had submitted to the subduers of the world, that the polished Arts were transplanted into Italy. The most magnificent Edifices were plundered, and their choicest ornaments being transferred to adorn the buildings of the conquerors, exhibited specimens of Grecian workmanship, and served for models to Roman artists. Grecian elegance and refinement, soon became a subject of emulation, and at length adorned Rome with those wonders of art, the very ruins of which, have instructed succeeding generations.

In the celebrated Augustan age, the fine Arts were in their full meridian. From Augustus to Constantine, a gradual decline ensued; till at last every vestige of sublime antiquity was ingulphed in that second chaos, which for the continued space of ten centuries, overwhelmed the Roman world with ignorance, superstition, and calamity.

To what low ebb the Arts were sunk, even in the reign of Constantine, stands upon indisputable record. That emperor, desirous of perpetuating the memory of his victory over Maxentius, caused, with that view, a triumphal arch to be erected. But not being able to procure artists sufficiently expert to execute that work, he was meanly tempted to deprive Trajan's arch of its most elegant figures, to adorn the monument of his own success. The few ornaments requisite to fill up the chasms between the pieces of ancient sculpture, were executed in so rude and unskilful a manner, that they still remain incontestable proofs, of the ignorance and miserable degeneracy of that age.

After the revival of letters, the barbarous style of Architecture introduced by the rough uncivilized invaders of the western empire, was still retained by most nations. Heaviness, and a croud of insignificant ornaments, characterize the buildings of those days; and a false taste was too deeply rooted to be either easily or soon abolished. Not sooner than the fifteenth century did Ancient Grecian and Roman Architecture begin to revive in Italy. Then it was that monuments of antiquity were eagerly sought after, and examined with scrupulous attention. Then too the works of ancient writers were carefully consulted, particularly of Vitruvius, which greatly contributed to shew the vast superiority of the genuine Greek and Roman, over that barbarous style, which had prevailed in the declining and turbulent days of the Roman empire.

distinto col nome di Toscano. Infomma le belle Arti non furono trapiantate in Italia prima che la Grecia fosse soggiogata dai Conquistatori del mondo. Allora i più magnifici Edifizj di quel Paese vennero saccheggjati; ed i loro più scelti ornamenti essendo stati trasportati per adornare le fabbriche de' Vincitori, somministrarono modelli di eccelente Greco lavoro per lo studio degli Artisti Romani. La Greca eleganza e raffinamento, divennero tosto un soggetto di emulazione, e coll' andar degli anni adornarono Roma con quelle tali meraviglie dell' arte, i cui rovinosi avvanzi sono serviti come d'istruzione, e d' insegnamento a' Posterì.

Nella famosa età di Augusto le belle Arti giunsero al colmo del loro splendore. Da Augusto fino a Costantino andarono di mano a mano decadendo, fino a tanto che ogni vestigio del sublime degli Antichi rimase afforto in quel secondo chaos, che per lo lungo spazio di dieci secoli tenne l'Impero Romano miseramente immerso nell' ignoranza, nella superstizione, e nella miseria.

Lo stato abietto, a cui le arti erano arrivate anche nel tempo di Costantino, viene chiaramente attestato da monumenti degni di fede. Quell' Imperadore desideroso di perpetuare la ricordanza della sua vittoria riportata contro Massenzio, si fece erigere un Arco trionfale; ma non potendo in quel tempo procurare Artisti bastantemente esperti per ben eseguire quell' Opera, spogliò indegnamente l' Arco trionfale di Trajano delle più eleganti figure, di cui si servì per abbellire il monumento della sua vittoria. I pochi ornamenti, che per necessità richiedevansi per connettere i pezzi d'antico lavoro, furono sì rozza-mente eseguiti, che ancora sussistono come prove innegabili dell' ignoranza, e del gusto depravato di quel secolo.

Dopo il risorgimento delle lettere il barbaro stile di Architettura introdotto dai rozzi popoli, che aveano invaso l'Impero d'Occidente, fu ancora per qualche tempo ritenuto da diverse Nazioni. Un enorme gravazza; ed una folla di ridicoli ornamenti caratterizzano gli Edifizj di quei tempi. Egli era un depravato gusto troppo profondamente radicato, per essere di leggieri, oppur tosto abolito. Non prima del decimoquinto secolo l'antica Architettura Greca e Romana cominciò ad essere ravvivata in Italia. Allora gli antichi monumenti furono avidamente cercati, e furono esaminati con la più scrupolosa attenzione; ed allora fu eziandio che si ebbe ricorso attentamente agli antichi scrittori; particolarmente alle Opere di Vitruvio, le quali contribuirono moltissimo a mostrare la gran superiorità della genuina Architettura Greca e Romana, in paragone del barbaro stile, che prevalse durante la decadenza dell' Impero Romano.

The desire of carrying the observations then made into execution, and reviving the long overlooked Grecian Architecture, it is presumed, first suggested the project of building the famous Cathedral of St. Peter's at Rome. Bramante, Peruzzi, Sangallo, Michel Angelo, Vignola and other architects, laboured to combine the practice of the ancients with their own observations, so as to establish certain rules to serve for invariable laws of the Art. Their example excited emulation, and success gave sanction to the laws they had established. From that period, the gothic style was gradually laid aside, and the age of Pope Leo X. became scarce less famous than that of Alexander or Augustus.

Notwithstanding the style of Greek and Roman Architecture, or rather that which Italian masters have formed upon both, and digested into mechanical rules, has been the received standard of the Art, experience will convince, that implicit adherence to those rules cannot be, in all cases, productive of good effect. A servile attachment to any system whatever, is not only incompatible with elegance and propriety, but equally blameable with the presumption of those, who guided by no system at all, decorate their buildings with a croud of tawdry ornaments, neither Grecian nor Roman, but a jumble of both, fantastically blended with Gothic fragments, and Chinese decorations.

The least knowledge of optics will prove that the same proportion observed in the parts of a small building, as in one of large dimensions will produce a very different effect. The upper parts of the latter will appear much smaller than the real size, and those of the former of course much larger than symmetry requires. Hence it is plain, that if the superior or upper parts be composed of a greater proportion in a building of large dimensions, and smaller in a less, the effect will be more pleasing and elegant, than if the same invariable proportion were observed in either case. This rule should be observed in the orders of Architecture, and their proportions adapted to their situation in the building.

The effect of a building (whether it be a structure of high or low dimensions) produced by a perfect harmony in the constituent parts, so as to exhibit a pleasing appearance in every point of view, is the grand object of taste.

Such effect is peculiarly requisite in Villas, a species of building exposed to so many different points of view. Here no invariable rule can be given, yet it is a most

Il desiderio di mettere in esecuzione le osservazioni fatte in allora, e quello di ravvivare il lungamente trascurato stile della Greca Architettura, vi è ragione di credere che avessero risvegliata la prima idea del progetto di fabbricare la celebre Cattedrale di S. Pietro in Roma. Bramante, Peruzzi, Sangallo, Michel Angiolo, Vignola, ed altri Architetti si sforzarono di combinare la pratica degli antichi con le proprie loro osservazioni, per poterne quindi dedurre delle regole sode, che potessero servire di leggi invariabili dell' Arte. Il loro esempio eccitò l'emulazione, ed il buon effetto confermò le leggi da essi dettate. Da quel periodo lo stile d'Architettura Gotica cominciò ad abolirsi di grado in grado, e l'età del Pontefice Leone X. divenne cospicua pressochè al pari di quella di Alessandro, o di Augusto.

Non ostante che lo stile dell' Architettura Greca e Romana, o piuttosto quello che gli Architetti Italiani han dedotto dalla combinazione di ambedue, ed han quindi confinato tra un numero di regole meccaniche, sia stato ricevuto come la norma, e'l modello dell' Arte; tuttavia l'esperienza convincerà che una stretta aderenza a quelle regole non può sempre produrre un buono effetto. L'essere servilmente attaccato a qualunque sistema non solo non produce eleganza, o proprietà, ma è tanto biasimevole quanto la presunzione di coloro, i quali senza la guida di verun sistema, freggiano le loro fabbriche con una rifiutante moltitudine di ridicoli ornamenti, che non sono nè Romani, nè Greci, ma bensì partecipano del gusto Gotico, e del Cinese, ambedue capricciosamente mischiati.

La menoma cognizione dei principj d'Ottica è bastante per convincere che l'istesse proporzioni essendo usate sì in una picciola casa, che in un gran Palazzo, dovranno produrre un effetto molto differente. Le parti superiori, come l'intelavolatura e del Palazzo compariranno più picciole del dovere, laddove quelle della picciola casa compariranno più grandi di quello che la simmetria richiede. Quindi ne siegue, che se le parti superiori sono proporzionatamente più grandi in un vasto edificio, e più picciole in un edificio minore, l'effetto sarà sempre più grato ed elegante, di quello che farebbe, se le stesse invariabili proporzioni si fossero in ambedue i casi seguite. Cotesta regola osservar si dovrebbe negli ordini di Architettura, e le loro proporzioni dovrebbero regolarli a tenor del fito, ch' essi occupano nell' Edificio.

Il grande oggetto del gusto si è, che un Edificio (sia alto, o basso,) mercè d'una perfetta armonia nelle sue parti, mostri una piacevole apparenza in ogni punto di veduta.

Quest' effetto particolarmente richiedesi nelle case di campagna che sono quasi sempre esposte a diversi punti di veduta. Su di tal particolare non si può assegnare alcuna

a most necessary branch of the Art to be studied, and if possible carried into practice. Proportions which can most distinctly mark the character of a building, are to be preferred; consequently demand to be varied according to different circumstances.

Various reasons might be adduced, to demonstrate the equal impropriety of too close an adherence to fixt rules, and of the vague dictates of Fancy, independent of all rules. Architecture is by no means that mechanical art which many people have imagined; however limited in some points, it does, nevertheless, allow ample scope for the judgment and taste of the Artist. Besides the arrangement of his rooms, and other interior parts, he has abundant latitude to exercise his talents upon the external parts of an edifice. Internal defects of a building are not so conspicuous; but the external decorations of architecture, if they in the least offend the nicety of the observer, reflect strongly upon the Artist.

As the following designs are not according to the exact proportions of any preceding master, the Author thought it necessary to give his reasons for the deviation, or more properly, his sentiments on the art in general. How far the several kinds of proportions, in the following Work, are introduced with propriety and effect, it is submitted to the public to determine.

alcuna regola invariabile, quantunque egli sia un ramo dell' Arte molto necessario da studiarfi, e da metterfi in pratica. Quelle proporzioni devono preferirsi, che dinotano più chiaramente il carattere della fabbrica; conseguentemente elleno debbono variarsi a seconda delle diverse circostanze.

Varie altre ragioni potrebbero addursi per dimostrare ulteriormente l'improprietà che risulta sì da una stretta aderenza a regole fisse, come dalla fantastica indipendenza da alcun metodo qualunque. L'Architettura non è già quell' arte meccanica, che molti si sono immaginati. Quantunque limitata in alcuni punti, offre nondimeno un vasto campo all' Artista per esercitare il suo genio. Oltre la disposizione degli appartamenti, egli ha un gran campo da esercitare il suo ingegno su le parti esterne dell' Edifizio. I difetti interni d'una fabbrica non sono molto rilevanti, ma le decorazioni esteriori di Architettura disonorano moltissimo l'Artista, se nel minimo punto offendono la delicatezza dell' osservatore.

Poichè i seguenti disegni in qualche maniera deviano dell' esatte proporzioni assegnate da qualunque maestro; l'Autore ha stimato necessario di dare alcune ragioni per una tale deviazione, o più tosto di palesare il suo sentimento intorno all' Arte in generale. La proprietà, e l'effetto che risultano dalle diverse proporzioni usate in quest' Opera, vengono umilmente sottomesse al giudizio del pubblico.



EXPLANATION SPIEGAZIONI

O F T H E D E L L E

P L A T E S. T A V O L E.

P L A T E I.

Plan of the Principal, Attick Floor, and
Elevation of a Villa.

IN this Design is introduced the Grecian Dorick Order, with the basso relievo of Bacchus and the Tyrhean Pirates, taken from the Lanthorn of Demosthenes*.

The strength and force of the subject, accords with the proportion of the Dorick Order.

The principal floor is sufficiently explained on the plate. The attick floor, by the letters A bed rooms, B dressing rooms, C closets, D water closets.

The basement story for the kitchen offices, or they may be situated at a small distance, and concealed by shrubberies.

P L A T E II.

Plan of the principal Floor, and Elevation of a Villa, designed for a Gentleman at Hadleigh, Suffolk.

This design is of nearly the same dimensions as the former, the decorations more in the present style. The distribution of the attick floor in bed rooms and dressing rooms, adapted to the family. The basement story for the kitchen offices as ordered.

P L A T E III.

Plan of the principal Floor, and Elevation of the Garden Front of a Villa.

The chief objects in this plan are the library, drawing, and dining rooms, which are purposely contrived to occupy the most conspicuous parts of the building, and to have the most useful connection with one another.

* Delineated in Stuart's Grecian Antiquities.

The

T A V. I.

Pianta, ed Elevazione d' una Casa
di Campagna.

IN questa picciola composizione si è cercato di adattare l'Ordine Dorico Greco. Il basso rilievo rappresenta le tirannie de' Pirati. La forza di un tal soggetto è più convenevole alla composizione Dorica, che alla Corintia, com' è la Lanterna di Demostene*.

Nella pianta del piano principale vi sono spiegate tutte le parti che la compongono.

La seconda, ch' è il piano dell' Attico viene, ad essere spiegata dalle lettere seguenti. A Camere da letto, B Gabinetti per vestirsi, C Guardarobe ordinarie, D Luoghi comodi.

Nel piano sotterraneo vi andrebbero gli Uffizj delle cucine, lavatoj, &c. qualora non fossero situati lateralmente alla casa, e nascosti dagli alberi, come costumasi generalmente nell' Inghilterra.

T A V. II.

Pianta, ed Elevazione d' una Casa di Campagna, disegnata per un Gentiluomo in Hadleigh, Suffolk.

La presente casa è della stessa grandezza dell' antecedente. La sua decorazione è dello stile il più approvato al dì d' oggi. La distribuzione del piano superiore farà facile ad ogn' uno di adattarsi alle varie circostanze delle famiglie. Riguardo agli uffizj si è qui eseguito l'ordine del proprietario con farli nel sotterraneo.

T A V. III.

Pianta, ed Elevazione d' una Casa di Campagna dalla parte del Giardino.

L'oggetto principale che si è avuto nella distribuzione della pianta è, che le camere principali come la libreria, la camera per conversazione, e quella da pranzo, occupassero le vedute più belle della campagna, e del supposto giardino.

* Antichità della Grecia di Stuart.

E

Questa

The supposed view from the garden, or grounds, towards the library and dining rooms, require those elevations to be the principal objects of attention. The pyramidal form, heights, and external breaks being equal, would give this design a regular appearance from every point of view.

The small staircase leads to a story for servants rooms, which is between the attick and ground floor, over the hall, parlour, and dressing room, as it will appear in the next plate †.

P L A T E IV.

Plan of the Attick Floor, and Front of the preceding Villa.

The distribution of this floor, is in bed rooms and dressing rooms; letter A situated so as to serve either purpose.

The floor for servants rooms mentioned in the explanation of the preceding plate, is shewn, in this elevation, by the three small windows over the portico.

P L A T E V.

Plan of the principal Floor, and Elevation of a Villa.

The design is to shew a villa of nearly the same dimensions as the foregoing, in a greater style, which is attained by the portico and the windows of the attick floor being apparently omitted in this front.

The attick is lighted by windows on the sides and back of the building; as is more clearly seen in the next plate.

P L A T E VI.

Plan of the Attick Floor, and Section of the preceding Villa.

This section shews the finishing of the hall, drawing room, bed chambers, &c. The drawing room is made, for the greater effect of magnificence, in the style of a salon, two stories in height.

The ornaments for the cornices, freeze, &c. only are omitted, as they would be exceedingly small.

† The plan in this plate is engraved in a wrong direction, the portico ought to have occupied the right hand side, to answer the situation of the elevation.

The

Questa casa avrebbe una regolare apparenza da ogni punto di veduta. La sua forma piramidale, la varietà delle altezze, e quella degli avancorpi, sono sempre da desiderarsi nelle case di campagna.

La picciola scala contigua alla Sala ascende a tre camere de' servitori, come si osserverà nella tavola seguente †.

T A V. IV.

Pianta, e Facciata della precedente Casa di Campagna dalla parte dell' Ingresso.

Nella distribuzione di questa pianta si è cercato di far libere tutte le camere, marcate con la stessa lettera A; mentre il loro uso dipende dalla grandezza delle famiglie, e delle loro rispettive comodità.

L'appartamento pei servitori, menzionato nella tavola precedente, è qui indicato nell' elevazione dalle tre picciole finestre sopra del portico.

T A V. V.

Pianta, ed Elevazione d' una Casa di Campagna.

In questo disegno si fa vedere come una picciola casa, non più grande delle precedenti, è capace di esprimere un carattere più grandioso, ed uno stile più nobile.

Si è omissa l'apparenza del piano superiore, la quale scemerebbe non poco la grandiosità del tutto. Il medesimo piano farebbe illuminato abbastanza dagli altri lati della casa, come vedesi nella tavola seguente.

T A V. VI.

Pianta, e Sezione della precedente Casa di Campagna.

La presente sezione dimostra la sala, la camera di compagnia, e quelle da letto nel piano superiore. La camera di compagnia è alta due piani ad uso di Salone, producendo un effetto di maggior magnificenza.

Si sono omissi gli convenevoli ornamenti de' fregi, cornici, riquadri, &c. a causa della picciolezza del disegno.

† Se l'ingresso di questa pianta non corrisponde allo stesso lato dell' elevazione, ciò è per isbaglio incorso nell' incisione.

Tutte

The distribution of the plan; A bed rooms, B dressing rooms. A servants room, is lighted from under the portico.

Tutte le camere superiori espresse in questa pianta con la lettera A sono per uso de' letti; le altre B per vestirsi. La camera delle serve viene ad essere illuminata da sotto il portico.

PLATE VII.

Elevation of Three Houses built in Great Ormond Street.

This design was to give a uniform appearance to three houses. If this mode of building were generally adopted and varied according to circumstances, from the proportions and external decorations that might with propriety be introduced; our houses would have a more magnificent aspect, and their present conveniences might be retained. The small space of ground generally allotted for the front of a town-house, renders it impossible to make it of a just proportion.

T A V. VII.

Facciata di tre Case fabbricate nella Strada di Great Ormond in Londra.

In questa composizione si ebbe in mira di dare un' apparente regolarità a tre case. Se questo modo di fabbricare fosse adottato generalmente, e variato secondo le circostanze, per virtù delle proporzioni, e delle decorazioni esteriori che la proprietà permetterebbe; le nostre case avrebbero un' aspetto più magnifico; e potrebbero anche ritenersi le presenti convenienze interne. La picciola estensione, che dassi generalmente alle facciate delle case di città, rende impossibile di farle secondo le giuste proporzioni.

PLATE VIII.

Plan of the Principal and Attick Floor of a Villa.

There is a novelty in this design, in the method of ascending under the cover of the portico to the hall. This is evidently convenient; how far the effect may be pleasing, will appear by inspecting the following plate.

The attick Floor, B bed rooms, C dressing rooms, D passages, E staircase.

On this plate, and in many others throughout this book, there are made communications between the different rooms, some of which are not essentially necessary, and may be omitted or used.

T A V. VIII.

Pianta del piano principale, e dell' Attico d'una Casa di Campagna.

In questa prima pianta osservasi la nuova scala esteriore sotto del portico, per evitare l' inconveniente di bagnarsi. Qual effetto possa avere cotesta novità potrà giudicarsi dall' elevazione della tavola seguente.

B Camere da letto, C camere per vestirsi, D corridoj, E Scala.

In tutt' i nostri appartamenti superiori abbiain fatto molte comunicazioni fra le camere. S'intende che alcune di esse debbano chiudersi secondo i varj comodi delle famiglie.

PLATE IX.

Elevation of the principal Front of the preceding Villa.

In this design, the order being to contain one story in height, to make it the principal object in the building; the following alteration in the parts are made, the architrave omitted, neither pediment, or ballustrade above the order, nor decoration to the apertures under the portico.

The intercolumnations are made near four diameters, having little to support, and add greatly to the light of the hall.

T A V. IX.

Facciata principale della precedente Casa di Campagna.

Quando un ordine di Architettura comprende un solo appartamento, com' è in questo disegno, egli è soggetto ad essere alterato nelle proporzioni per farlo divenire dominante nella fabbrica. Onde noi gli abbiain levato l'architrave: si sono omesse le balaustrate, il frontespizio, e le decorazioni sotto del portico, acciòchè l'ordine divenga il principale soggetto.

Gl' intercolonne son larghi presso a quattro diametri, non avendo a sostenere gran peso. I medesimi contribuiscono ad illuminare sufficientemente la sala.

PLATE

F

T A V.

P L A T E X.

Plan of the principal Floor of a Villa.

The form of this plan, with a circular falon in the center, has been a favourite style of building practised by many artists †.

The falon in this design is considered as a hall, and communicates with the drawing room, dining room and library.

The two staircases in the vestibule are lighted from skylights, not to make apertures under the portico.

P L A T E XI.

Elevation of the principal Front of the preceding Villa.

Near all the former designs represent villa's of a small scale, where architecture cannot be treated with that magnificence as in buildings of greater dimensions.

The grandeur of the parts in the composition, greatly contribute to that effect, and none answer the purpose more than an internal portico, and dome, with proper decorations.

All the orders may be introduced in this kind of building, and are capable of receiving a different character; we see in some buildings, where a composition of the Tuscan, or Doric, has a better effect than the Ionic, or Corinthian. This remark is confirmed by many examples, ancient and modern.

P L A T E XII.

Plan of the principal Floor of a House and Offices, designed for R. P. Thellwall, Esq.

This design, from its distribution and external appearance, may be ranked of a different class from the preceding. The body of the house is small, the dining room, library, &c. being in the lower building behind the corridor, which communicates to the offices.

† It may appear that this plan in particular is of a small size for the parts in the elevation: reducing the scale, the design may be made much larger.

T A V. X.

Pianta del piano principale d'una Casa di Campagna.

La forma di questa pianta con un falone a cupola nel centro è uno stile favorito di molti artisti †.

Il falone è qui in luogo della sala, ed ha comunicazione colla camera di compagnia, con quella da pranzo, e colla libreria.

Le due scale nel vestibulo sono illuminate dall'alto, per non fare altre aperture dentro del portico.

T A V. XI.

Facciata principale della precedente Casa di Campagna.

Quasi tutt' i disegni rapportati finora consistono in varie case di campagna, che noi le consideriamo della più picciola classe, dove l'Architettura non può essere trattata con quella magnificenza com'è nelle case di maggior estensione.

La grandiosità delle parti nella composizione contribuisce considerabilmente a produrre un tal effetto; e tra esse non ve n'è alcuna che vi contribuisca più, quanto un portico, una cupola, e tutte le decorazioni convenevoli.

Tutti gli ordini di Architettura possono aver luogo in questo genere di fabbriche, perchè ciascuno è capace di ricevere differenti caratteri relativamente ad esse. Noi vediamo molte fabbriche dove le composizioni Toscane, e Doriche, sono di miglior effetto d'altre Ioniche, e Corintie! Questa osservazione trovasi confermata da parecchi esempj antichi, e moderni.

T A V. XII.

Pianta del piano principale d'una Casa di Campagna con suoi Uffizj; disegnata per il Signor R. P. Thellwall.

La diversità di questa casa dalle antecedenti consiste nell'aggiunta degli uffizj laterali variatamente disposti, il che forma una classe di case più grandi. In questo disegno però il corpo di mezzo non è sì grande, poichè la libreria, e la camera da pranzo sono nell'aggiunta degli uffizj, i quali si comunicano per mezzo de' corridoj.

† Si scorderà agevolmente che in questa pianta in particolare, le parti sono picciole relativamente a quelle della facciata. Il disegno però può renderli più grande facendo la riduzione della scala.

P L A T E XIII.

Elevation of the principal Front of the preceding House and Offices.

This front is in the simple style of Architecture, the Rustick and Tuscan Order being the principal decoration. The columns are detached from the walls at the junction of the house and offices; by this means, figures or vases may be preserved over them entire, and many defects remedied. In these designs, the balustrades also are finished clear of the pedestals. None of the members are broken, and the principal ones are continued.

T A V. XIII.

Facciata principale della precedente Casa di Campagna.

Questa composizione è del più semplice stile di Architettura, poichè il rustico, ed il Toscano sono i principali soggetti della decorazione. Le colonne isolate accanto à muri conservano intieri i vasi, o le statue che loro si soprappongono; ed oltre a ciò fanno schivare varj altri inconvenienti. I balaustri accanto a' piedestalli sono ugualmente intieri: niun altro membro di Architettura farà tagliato nelle nostre composizioni: e neppure faranno interrotte le linee principali, che ricorrono in tutta la fabbrica.

P L A T E XIV.

Plan of the principal Floor of a House, and Offices, designed for a Gentleman.

In addition to the explanation on this plate, it may be necessary to remark, that the basement story is for sundry offices, pantries, cellars, &c.

The coach-houses and stables are a separate building, and detached from the principal views of the house.

T A V. XIV.

Pianta del piano principale d'una Casa di Campagna con suoi Uffizj, disegnata per un Gentiluomo Inglese.

In aggiunta alla spiegazione di questa tavola, egli è necessario di osservare che nei sotterranei vi sono gli uffizj più ordinarij.

Gli altri delle scuderie, e rimesse, formano delle fabbriche aparte, separate, e nascoste dagli aspetti principali della casa.

P L A T E XV.

Plan of the One Pair and Attick Floor of the former.

A bed rooms; B dressing rooms; C anti-room, or cabinet; D servants Rooms; E principal servants rooms; F terraces.

T A V. XV.

Pianta del primo piano, e di quella dell' Attico della precedente Casa di Campagna.

A Camere da letto; B camere per vestirsi; C gabinetto, o anticamera; D camere per li servitori; E camere per la servitù principale; F terrazze.

P L A T E XVI.

Elevation of the principal Front of the preceding House, and Offices.

The corridor not only renders the communication between the house and offices convenient, (as in Plate XIII.) but form porticos in a grander style.

Figures upon pedestals are a great advantage to the effect of fine sculpture, by being more relieved than in niches, and in this design also, the niches would require a great thickness of wall, where it would be useless.

T A V. XVI.

Facciata principale della precedente Casa di Campagna con suoi Uffizj, disegnata per un Gentiluomo Inglese.

Le colonnate di questo disegno non solo formano la comunicazione dalla casa agli uffizj, come nella (Tav. XIII.) ma contribuiscono eziandio a due nobili portici.

Le statue isolate sopra de' piedestalli, fanno spiccare maggiormente le belle sculture, che quando sono nelle nicchie, le quali richiederebbero nella nostra pianta de' grossi muri inutilmente.

P L A T E XVII.

Elevation at large of the Center Building of the former.

This front is drawn at large for two reasons, viz. to shew the minute parts distinctly, and separate from the offices, as fuitable for a town mansion.

The Dorick freeze [as in Plate I.] is not divided according to the exact or general rules. The variety introduced, is to interrupt the sameness that would be in the ornament continually repeated.

P L A T E XVIII.

Section through the center Building of the foregoing.

This design is to shew the intended finishing of the hall, drawing room, staircase, salon above, with lady's dressing room, and bed rooms.

P L A T E XIX.

Plan of the Ground Floor for a New Theatre, designed for the Opera, &c.

Our Theatres being upon a very small scale, compared with those of other principal cities in Europe, about two years ago, a report prevailed that a New Theatre was intended to be built by subscription, which might serve as well for all Dramatick Performances, as Concerts, Assemblies, Masquerades, &c. And the proprietors of the Opera House intending to purchase several adjoining houses and ground, to render the theatre eligible for the various purposes mentioned, suggested the idea of making a design adapted to the situation of the present Opera House, with the principal front towards Pall Mall.

A Staircases to the boxes, that land in the vestibule of a mezzanine story, between this floor and Plate XX. which story is seen in the section Plate XXII.

B private staircase to the boxes, &c. for subscribers; C staircase to the gallery; D staircase for house-keepers apartments on the mezzanine story, and offices under this floor; E the same for the coffee house; FF staircases for the use of the boxes, and a communication to the stage; GG dressing rooms for the performers; HH staircases for the use of the stage, &c. II entrances to the pit; KK entrances to the orchestra; L water closets, one under the staircase B; MM entrance to the stage, elevated seven feet above the

T A V. XVII.

Facciata più in grande del corpo di mezzo della precedente Casa di Campagna.

Questa facciata si è ridotta in grande per due ragioni; la prima, per render visibili tutte le sue parti; e poi perchè questo corpo di casa così separato dagli uffizj, offre un modello d'una casa di città.

Il fregio Dorico non è diviso secondo la scrupolosa regola delle metope quadrate, si è dato luogo alla varietà, per togliere la lunga noja dello stesso ornato ripetuto, come si è fatto nella Tav. I.

T A V. XVIII.

Sezione nel mezzo della precedente Casa di Campagna.

Questo disegno dimostra il compimento interno della sala, della camera di compagnia, della scala, del salone superiore con le camere contigue per le Signore, e delle altre da letto.

T A V. XIX.

Pianta del piano principale di un Nuovo Teatro per l'Opera in Londra.

La picciolezza de' nostri Teatri rispetto a quelli delle altre città principali di Europa, fece nascere due anni sono, il desiderio di volerne edificare un altro per sottoscrizione, atto a poter servire non meno per le rappresentazioni sceniche, che per Concerti, Mascherate, Assemblée, &c. Nello stesso tempo i proprietarj dell' Opera cercavano di avere alcune case contigue al loro Teatro, ad oggetto di farlo corrispondere al fine di già mentovato. Da queste voci generali è nata l'idea di questo nostro progetto, adattato intieramente all' ottima situazione del Teatro per l'Opera, colla facciata principale verso Pall Mall.

A Scale che ascendono in una sala sopra il vestibolo, per uso delle prime loggie. Lo stesso piano corrisponde al mezzanino, che ricorre in tutta la fabbrica, e che vedesi nella sezione della Tav. XXII.

B Scala privata e di comunicazione a tutt' i piani per uso de' sottoscrittenti; C scala per la galleria; D scala per l'abitazione del custode nel mezzanino; E sala per l'abitazione del caffettiere nel mezzanino; FF scale ai diversi piani delle logge, e di comunicazione col palco; GG gabinetti per uso degli attori; HH scale per i differenti usi del Teatro; II ingressi nella platea; KK ingressi nell' orchestra; L luoghi comodi, de' quali ve n' è un' altro sotto la scala B; MM ingressi al palco scenario elevato dal piano della strada

the street*: From the same entrance you descend to different offices and shops for the use of the Theatre.

strada sette piedi*: Dalli medesimi ingressi si discende nel sotterraneo pei varj uffizj ordinarij del Teatro.

P L A T E XX.

Plan of the second or principal Floor of the preceding Theatre, &c.

This Plan is of the second order of boxes, which communicates to the grand coffee-Room, and suite of apartments for concerts, assemblies, &c. From them are made a general communication entirely round the building: the Rooms adapted occasionally to various purposes.

AA, &c. sideboards; BB, closets; CC, &c. boxes†; D, private staircase to the different stories for subscribers; E, Gallery stairs; FF, passages for the use of the stage, level with apartments, &c. GG, staircase for different purposes of the theatre; HH, staircases for the boxes or to the stage; II, dressing rooms for performers.

P L A T E XXI.

Elevation of the principal Front of the Theatre, &c.

The figures situated in the niches are allegorical of Poetry, Musick, Tragedy, and Comedy; those others on the attick are emblematical, with masks, trophies, and the royal arms.

P L A T E XXII.

Section of the preceding Theatre, &c.

This design shews the front of the two stories of boxes, and the gallery above. A greater height is given to both the orders than is seen in modern theatres, to give a grander effect to the whole. Many ornaments that were intended to be introduced, are omitted, to prevent a confusion in the design, which must have been the consequence on so minute a scale.

* The depth of the basement, particularly under the pit, will contribute greatly to the effect of the sound.

† As the different divisions of the boxes are made about three feet high, they are drawn from the center of the theatre; in case they are inclosed, it will be necessary to form them from the center of the stage.

F I N I S.

T A V. XX.

Pianta del secondo piano principale dell' antecedente nuovo Teatro.

Questa pianta del second' ordine delle logge comunica con la gran camera da caffè, e coi diversi appartamenti pei concerti, per le assemblee, &c. dai quali poi vi è una comunicazione generale tutt' all' intorno dell' Edifizio, da determinarsi a seconda de' varj usi, che se ne vuol fare.

AA, &c. credenza; BB, gabinetti; CC, &c. logge†; D, scala privata, e di comunicazione a tutt' i piani per uso de' sottoscrittenti; E, scala della galleria; FF, ponti per uso del palco scenario, nello stesso piano degli Appartamenti &c; GG, scale per tutte le parti addette al Teatro; HH, scale per le logge, o palchetti; II, gabinetti per gli Attori.

T A V. XXI.

Facciata principale disegnata per un nuovo Teatro dell' Opera in Londra.

Le figure situate nelle nicchie sono allegoriche alla Poesia, alla Musica, alla Tragedia, ed alla Comedia. Le altre nell' attico, sono ugualmente emblematiche; come sono anche le maschere, i trofei, e le armi reali.

T A V. XXII.

Sezione del precedente Teatro.

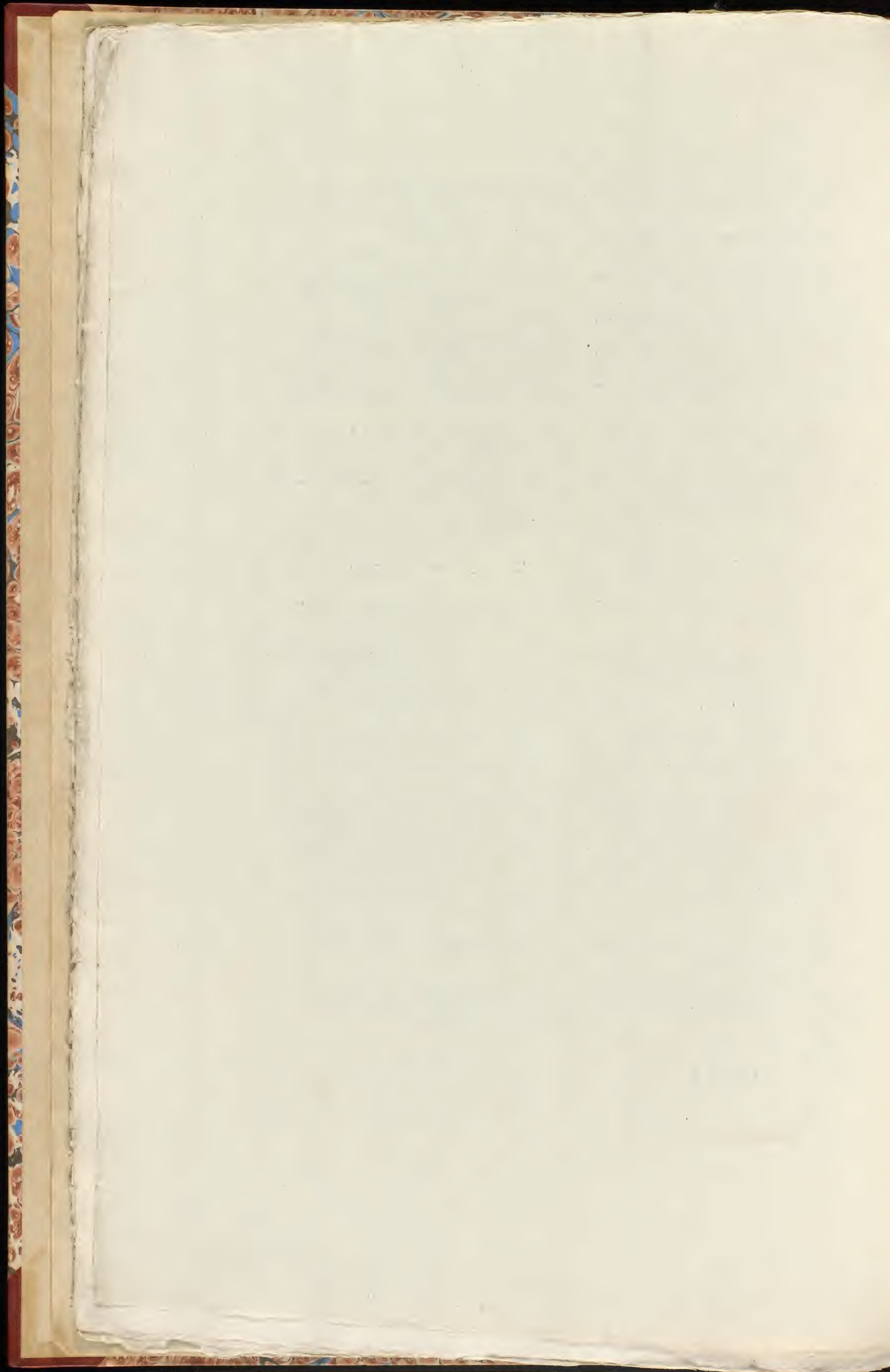
Questo disegno fa vedere il prospetto de' due ordini di logge con la galleria al disopra. Si è data agli ordini un' altezza maggiore di quella, che si scorge ne' Teatri moderni; e ciò per ottenere un effetto più grandioso. Si sono tralasciati varj ornamenti, che voleansi fare per la decorazione, ad oggetto di schivar la confusione, che farebbe seguita nel disegno attesa la sua picciolezza.

* Non v'è cosa che più contribuisca a rendere sonoro il Teatro, quanto la profondità de' sotterranei, massimamente sotto della platea.

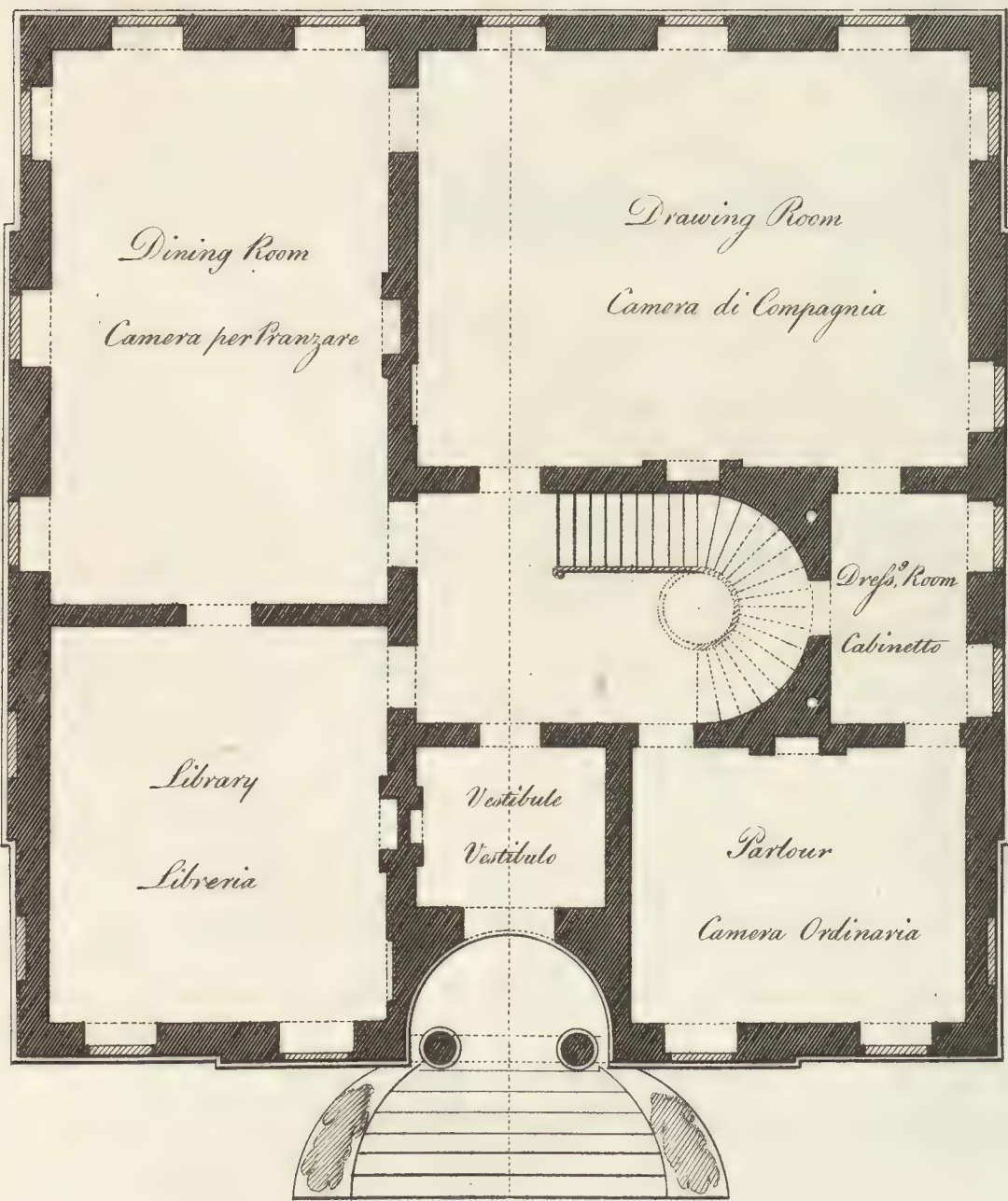
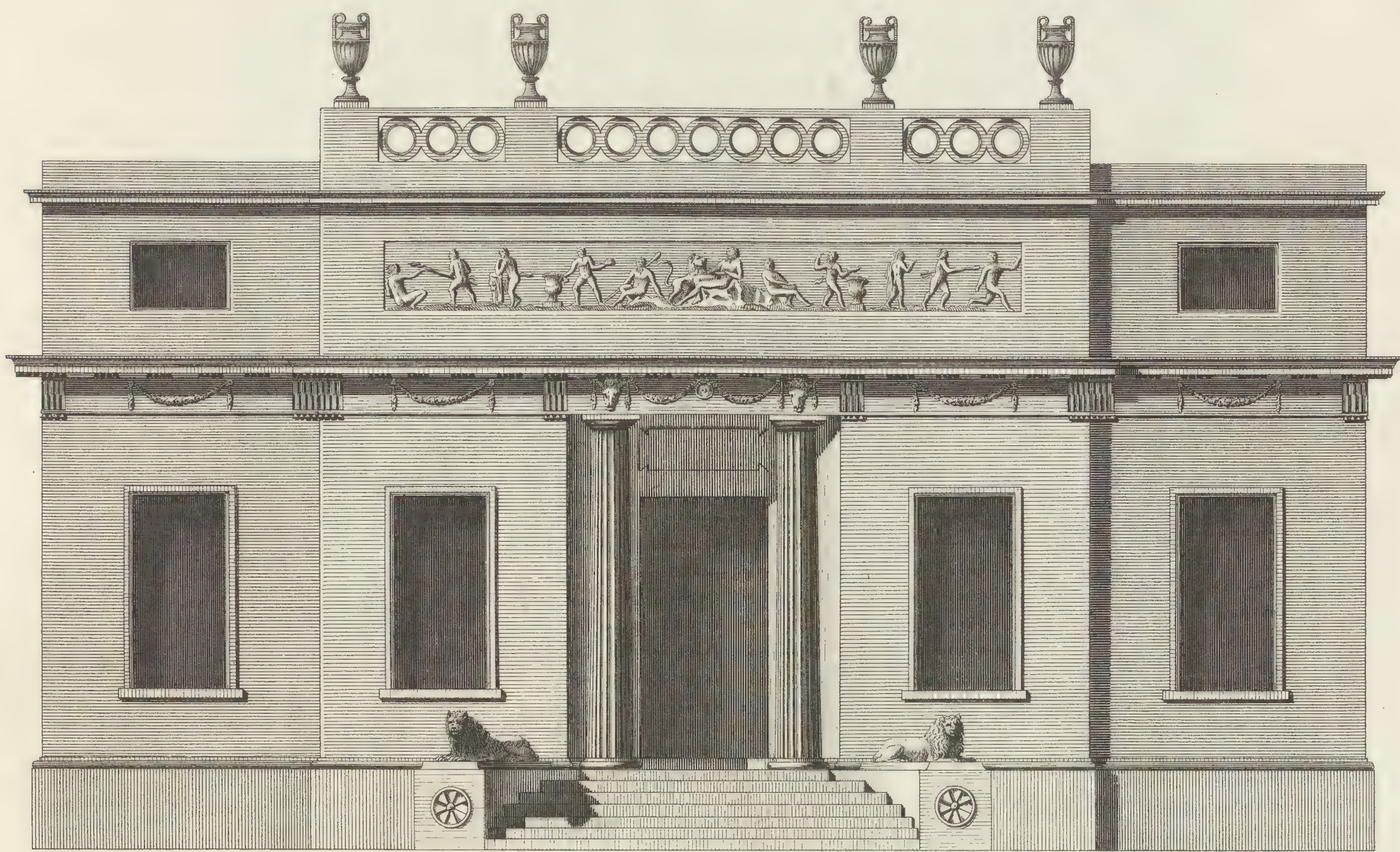
† Siccome i varj ripartimenti di sì fatte logge, essendo alti circa tre piedi, riguardano il centro del Teatro, così nel caso che si volessero chiudere intieramente, sarà necessario di farle in modo, che riguardino il mezzo del palco scenario.

F I N E.

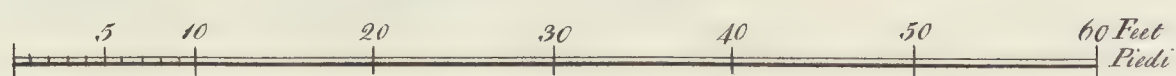
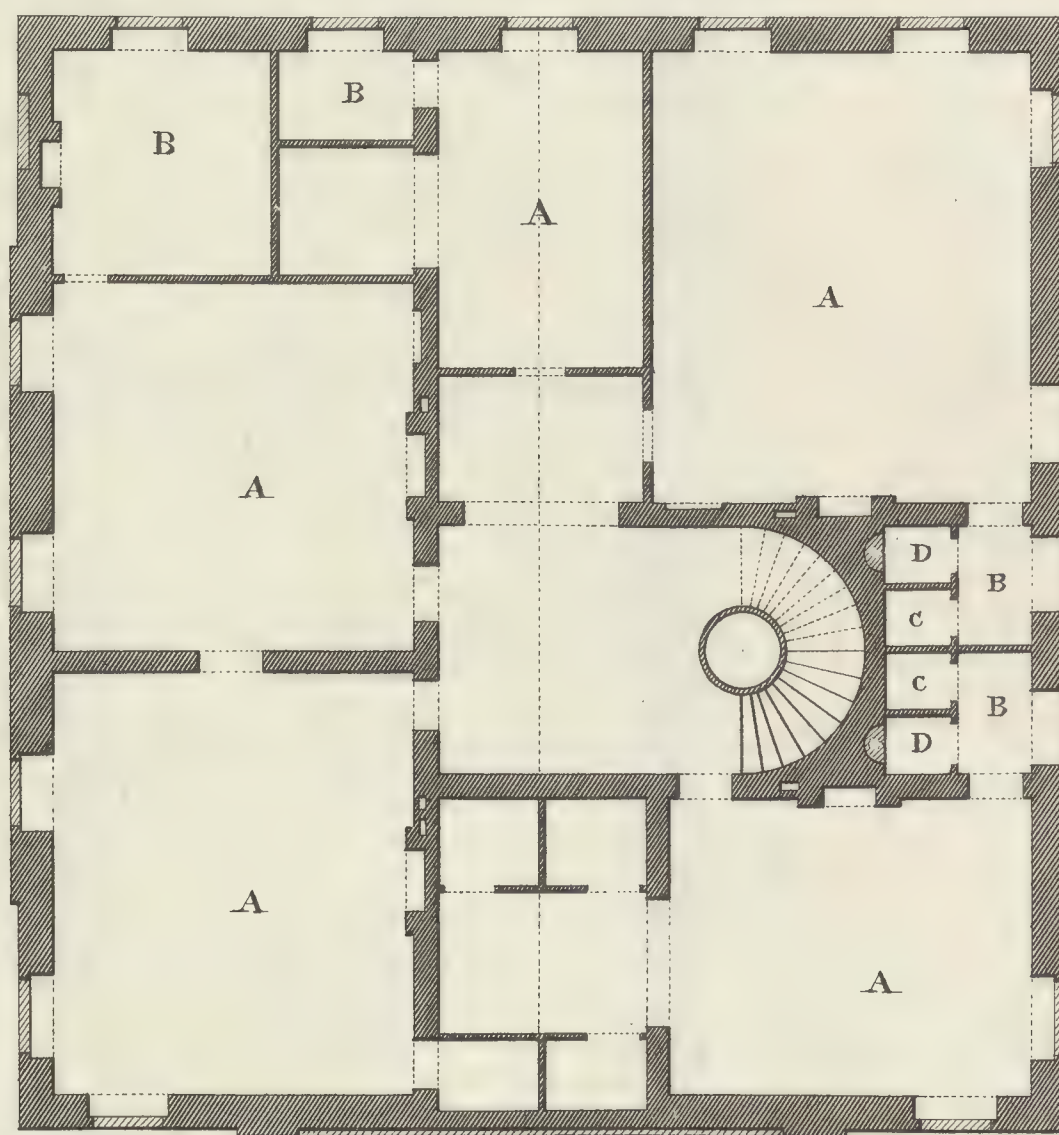
H



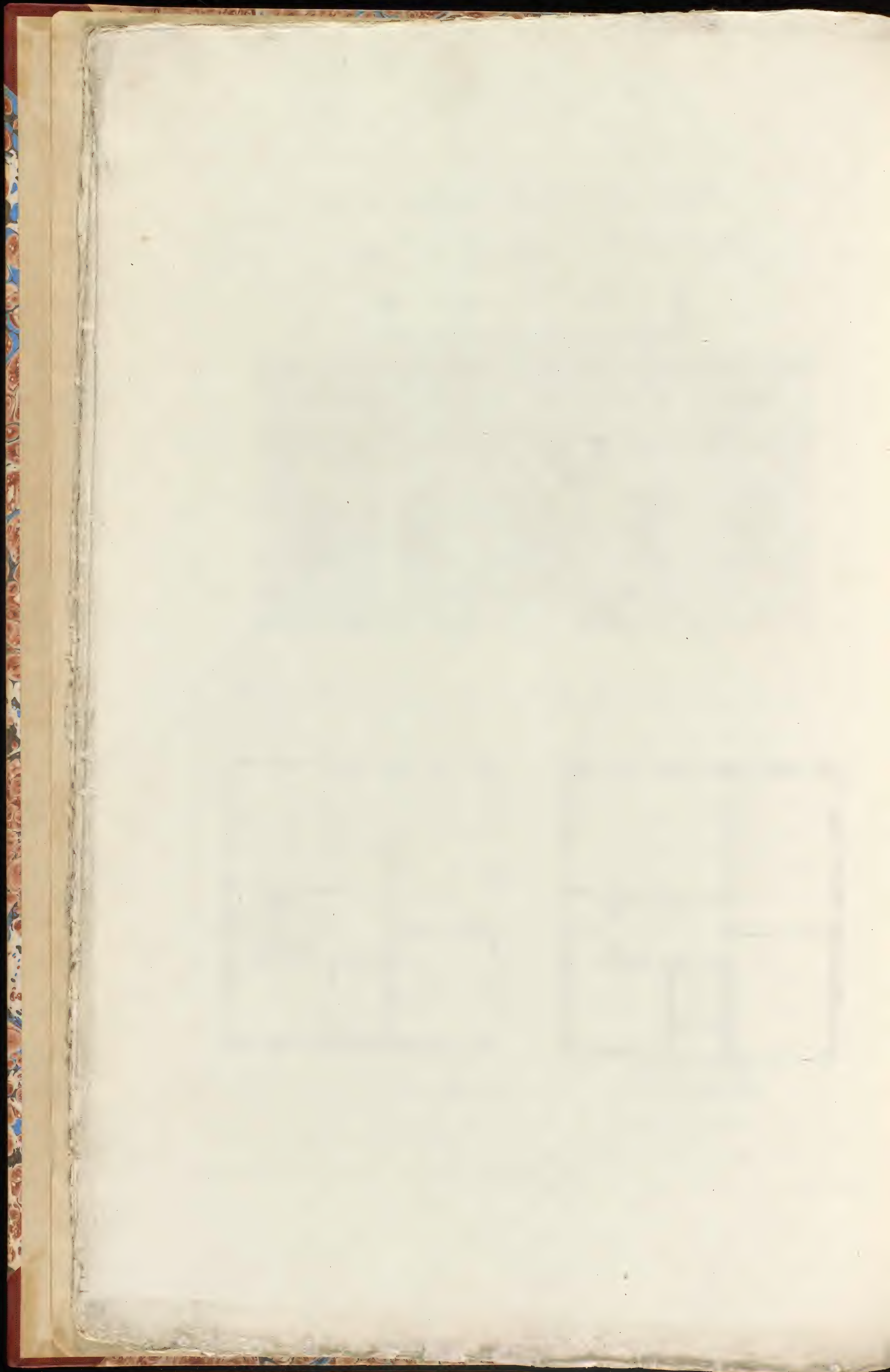
Elevation of the Principal Front of a Villa
Elivazione della Fronte principale d'una Casa di Campagna



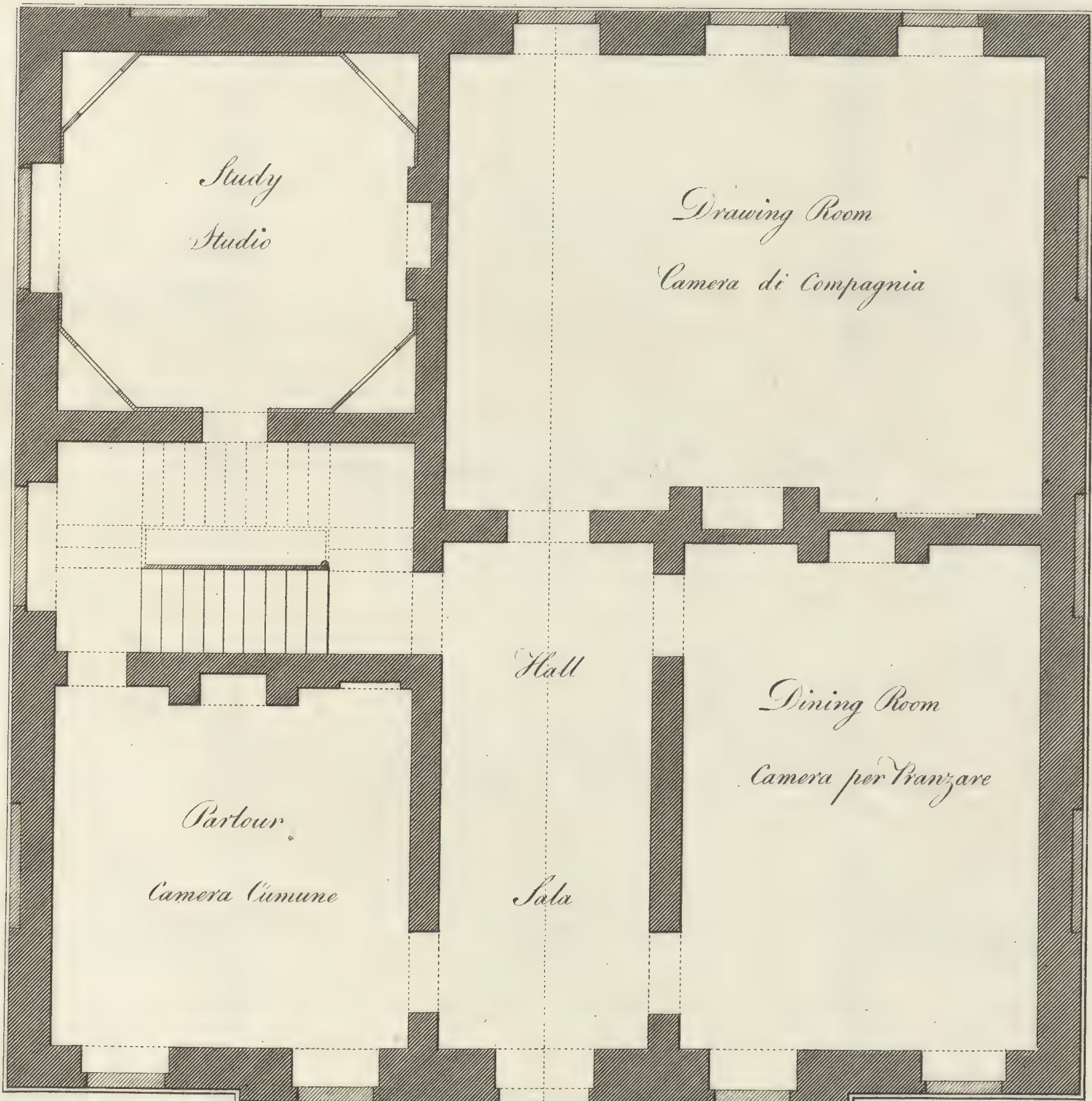
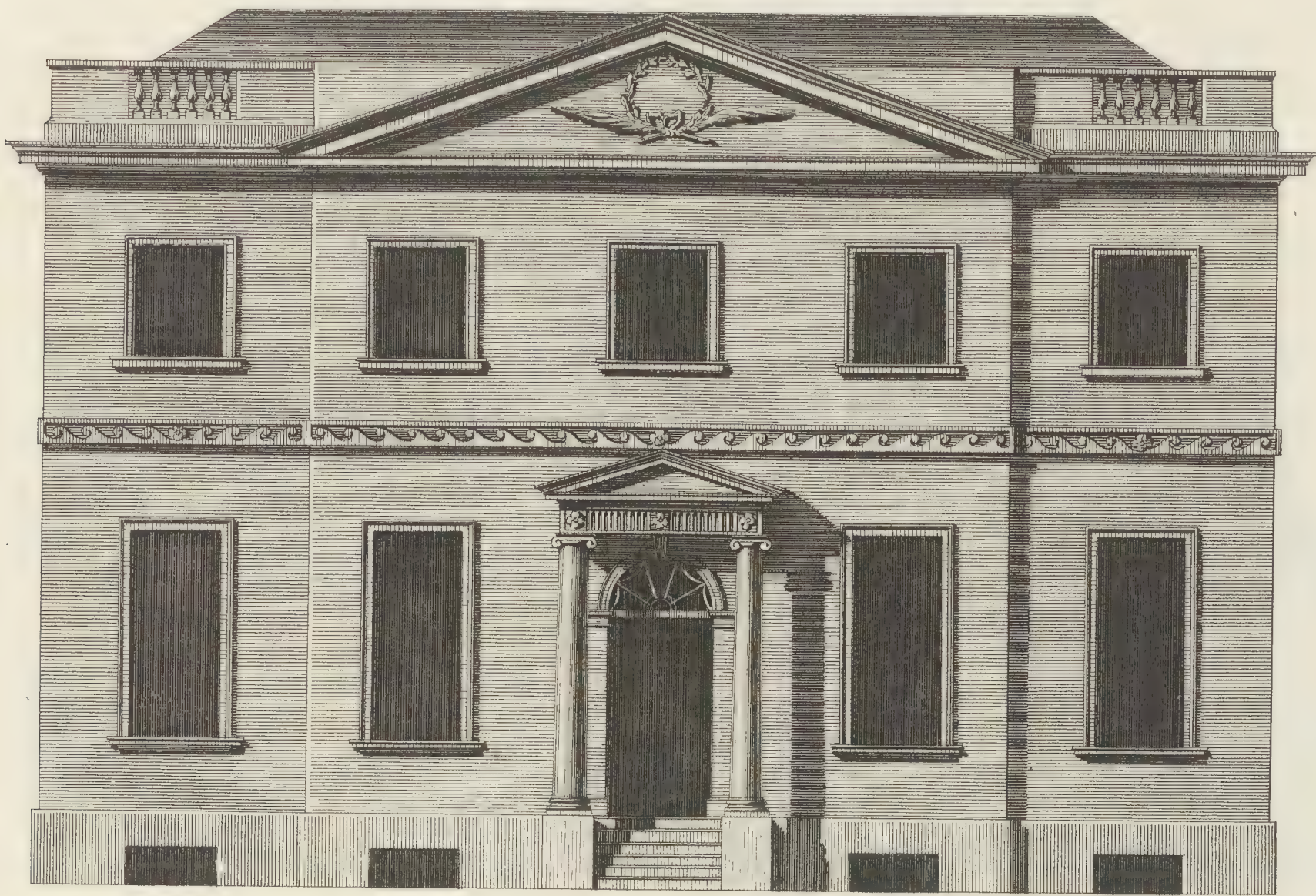
Plan of the Principal Floor of a Villa
Piano principale d'una Casa di Campagna



Plan of the Attick Floor
Secondo piano o sia dell'Attico



Elevation of the Principal Front of a Villa Elevazione della fronte principale d'una Casa di Campagna



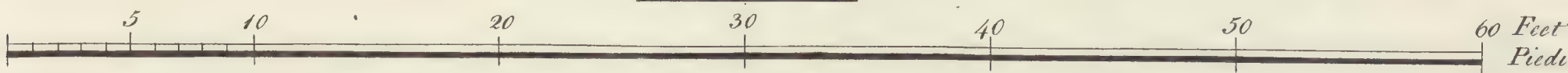
*Plan of the Principal Floor of a Villa
designed for a Gentleman at Hadleigh, Suffolk.*

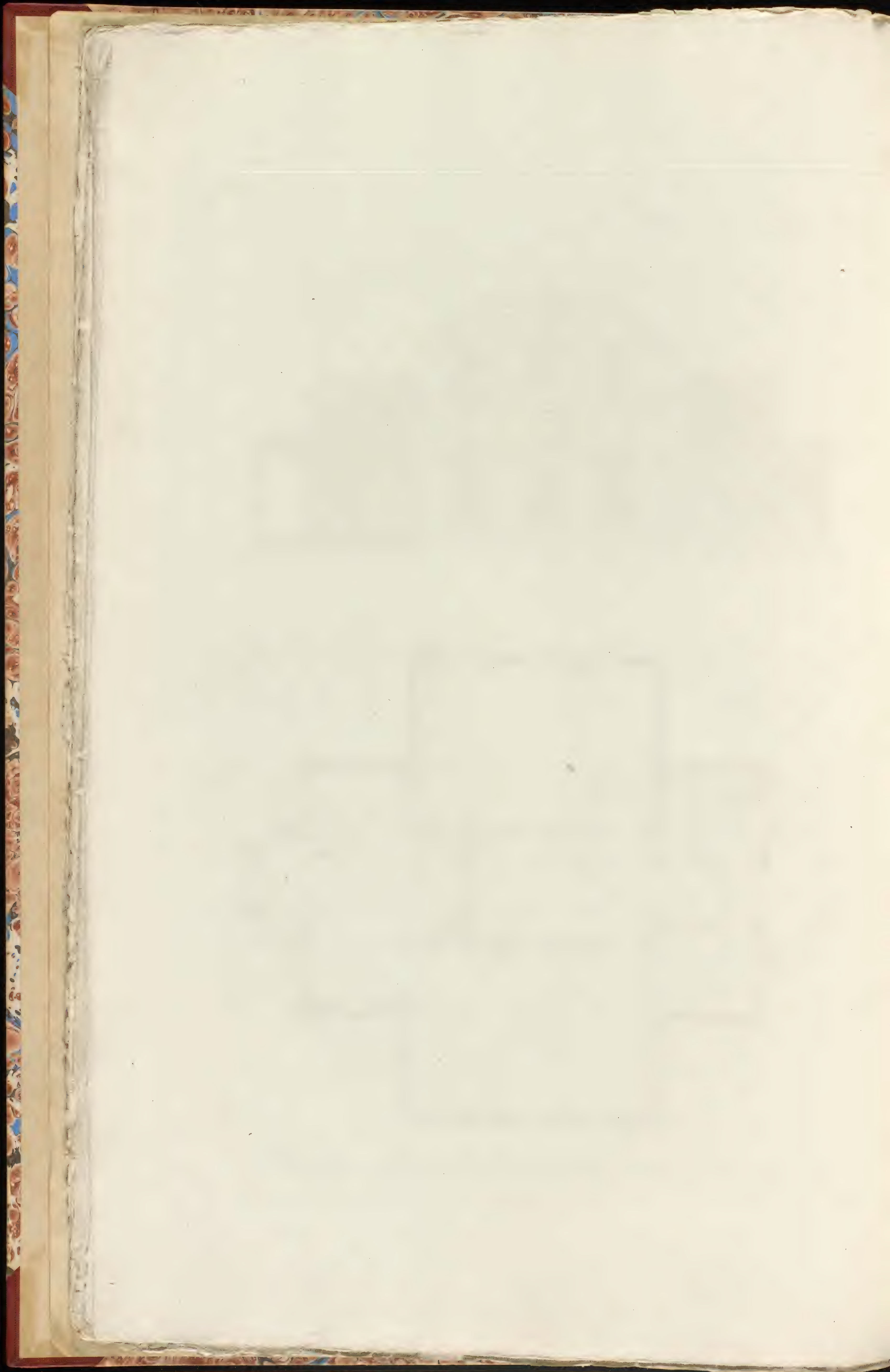
*Pianta del piano principale d'una Casa di Campagna
Disegnata per un Sig. in Hadleigh, Suffolk.*

J. Lewis Arch.

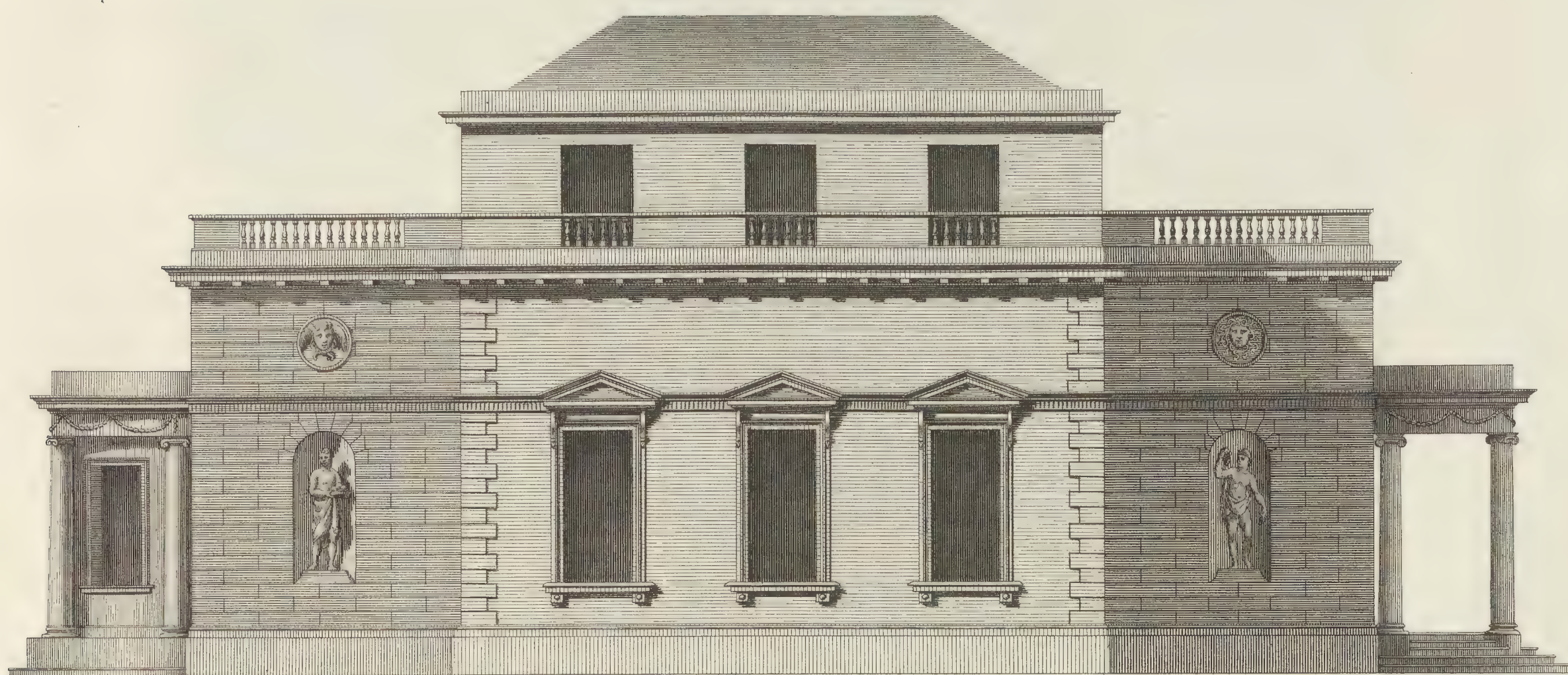
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J. Roberts sculp.



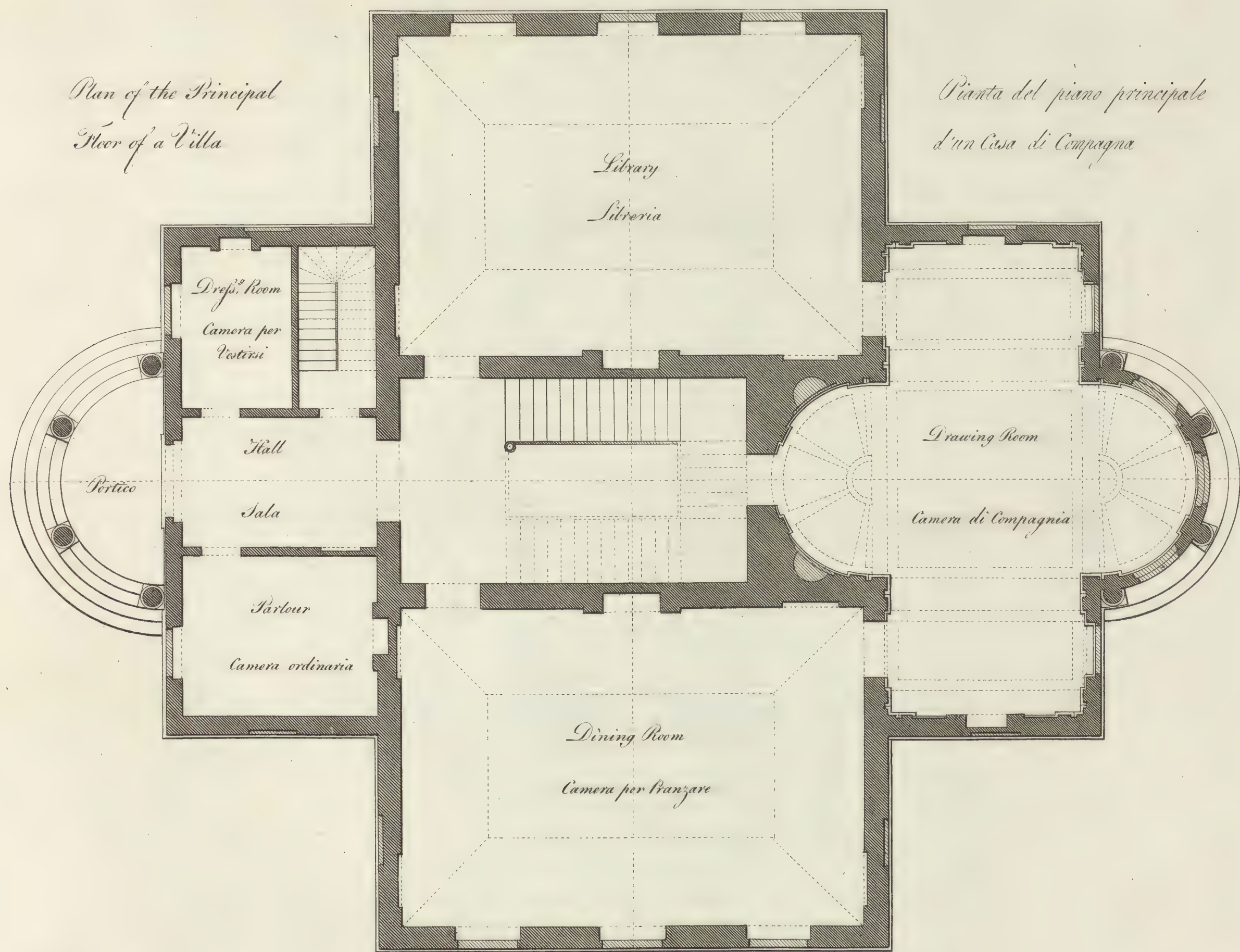


Elevation for the Garden Front of a Villa Elevazione d'una Casa di Campagna dalla parte del Giardino

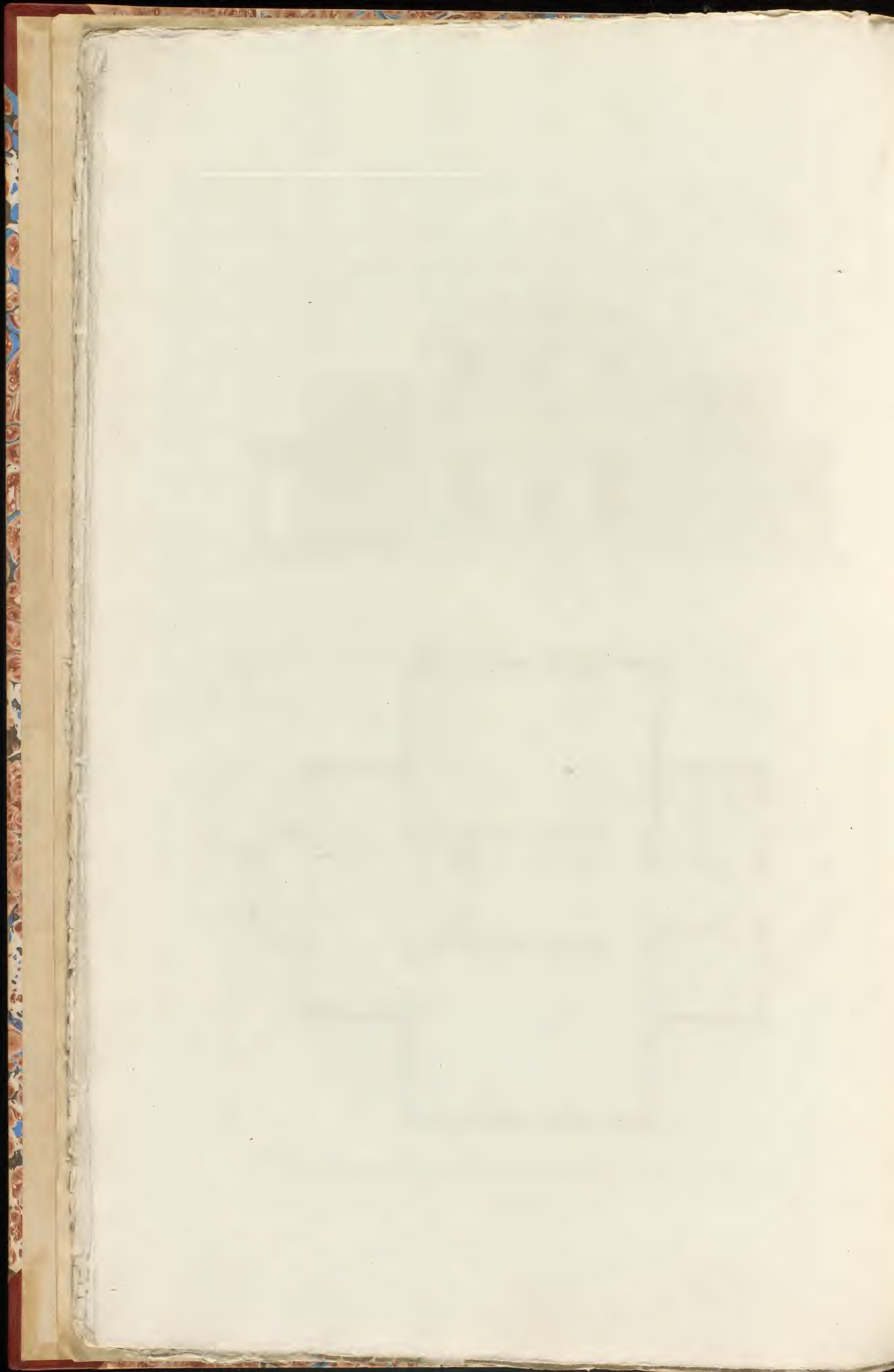


*Plan of the Principal
Floor of a Villa*

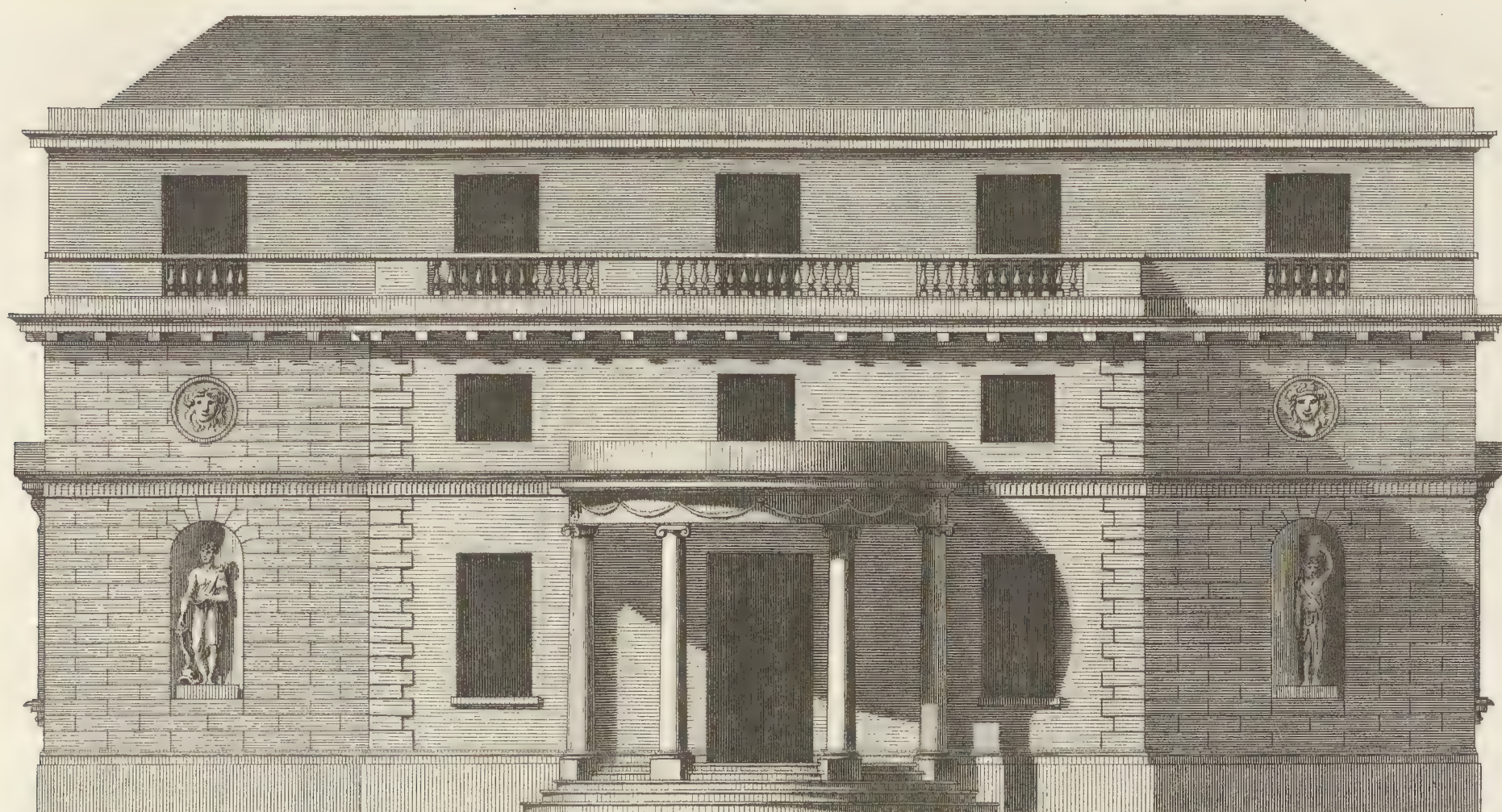
*Pianta del piano principale
d'una Casa di Campagna*



5 10 20 30 40 50 60 70 80 Feet
Piedi

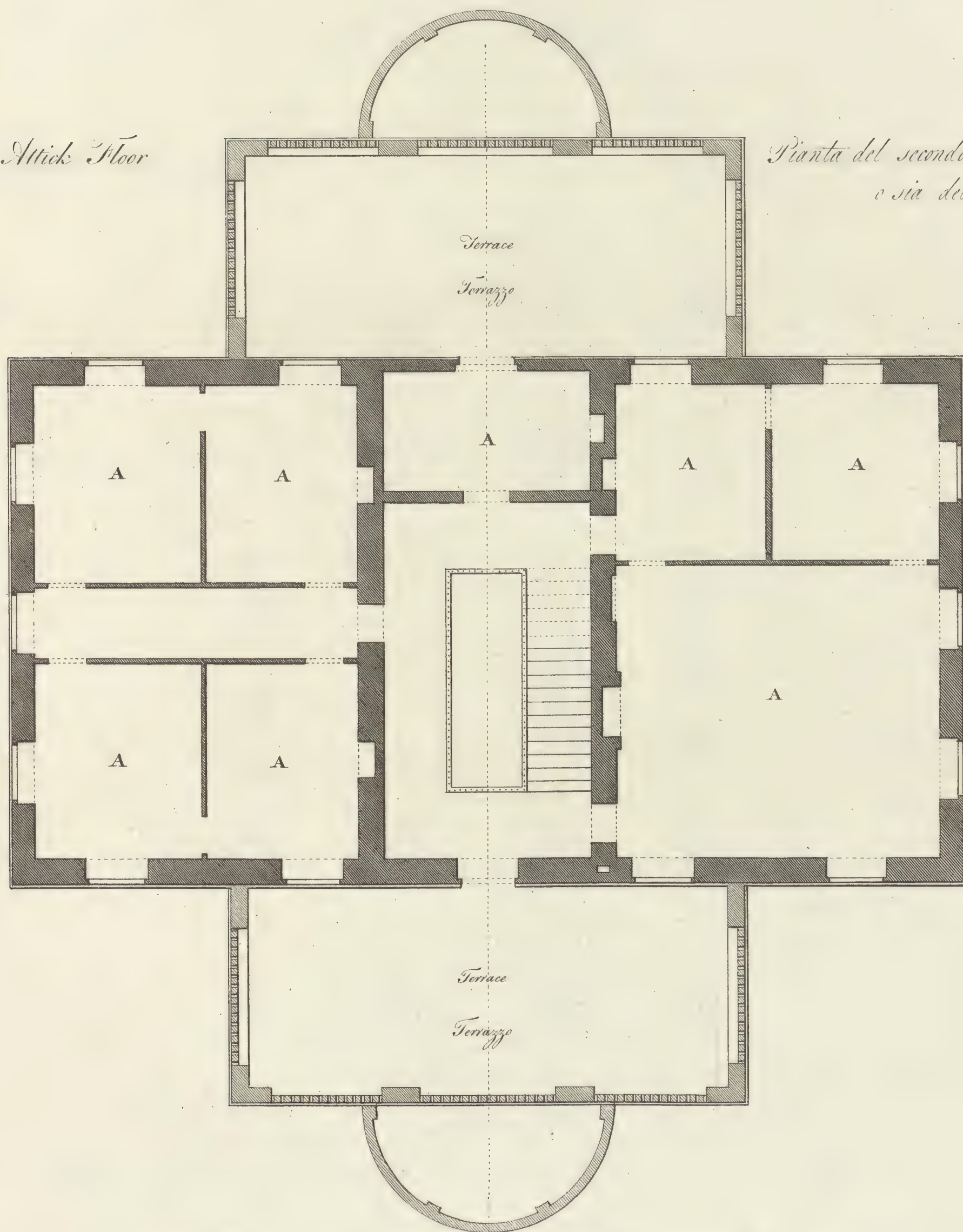


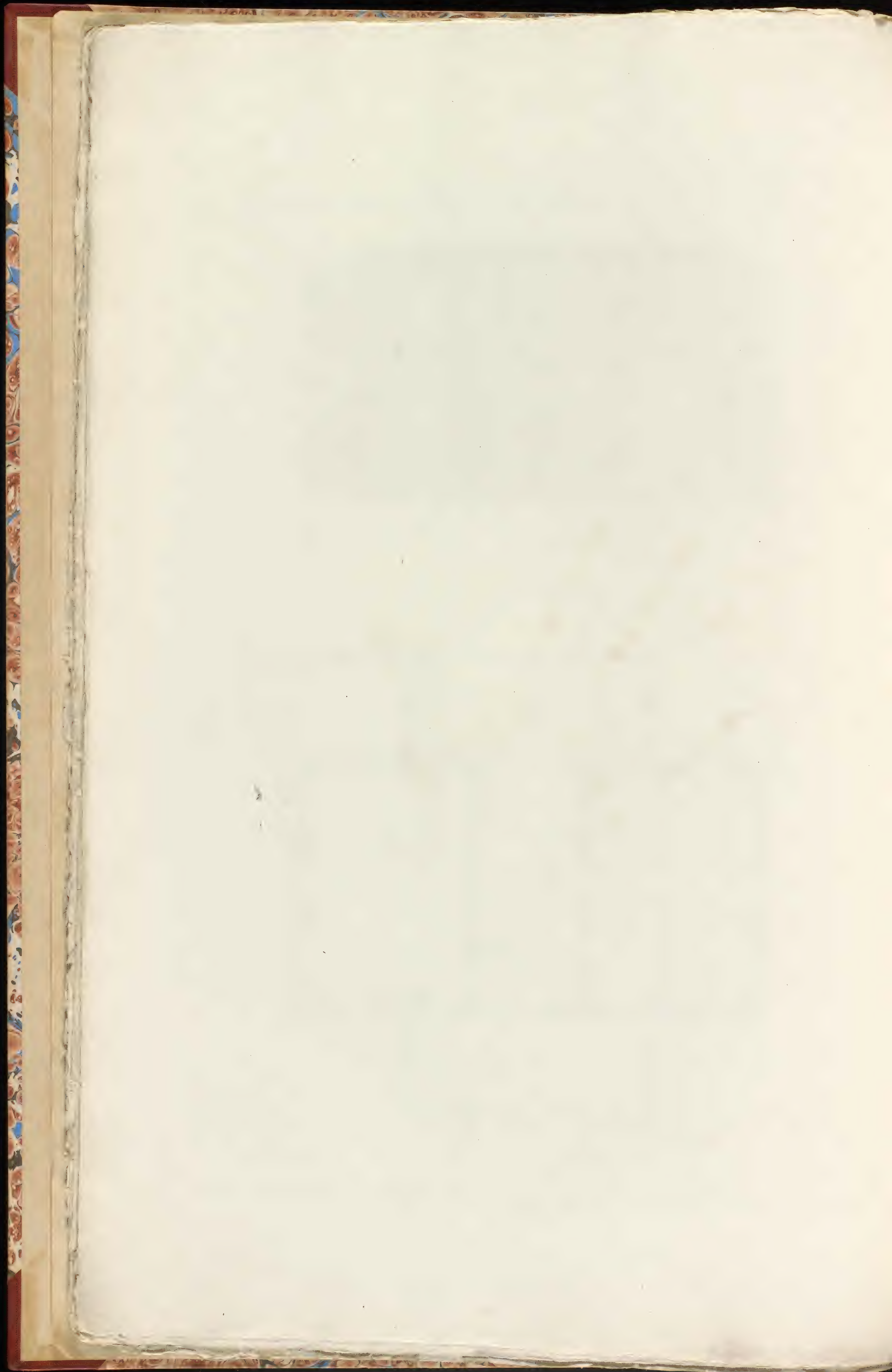
Elevation of a Villa *Elevazione d'una Casa di Campagna dalla parte dell' Ingresso* Pl. IV



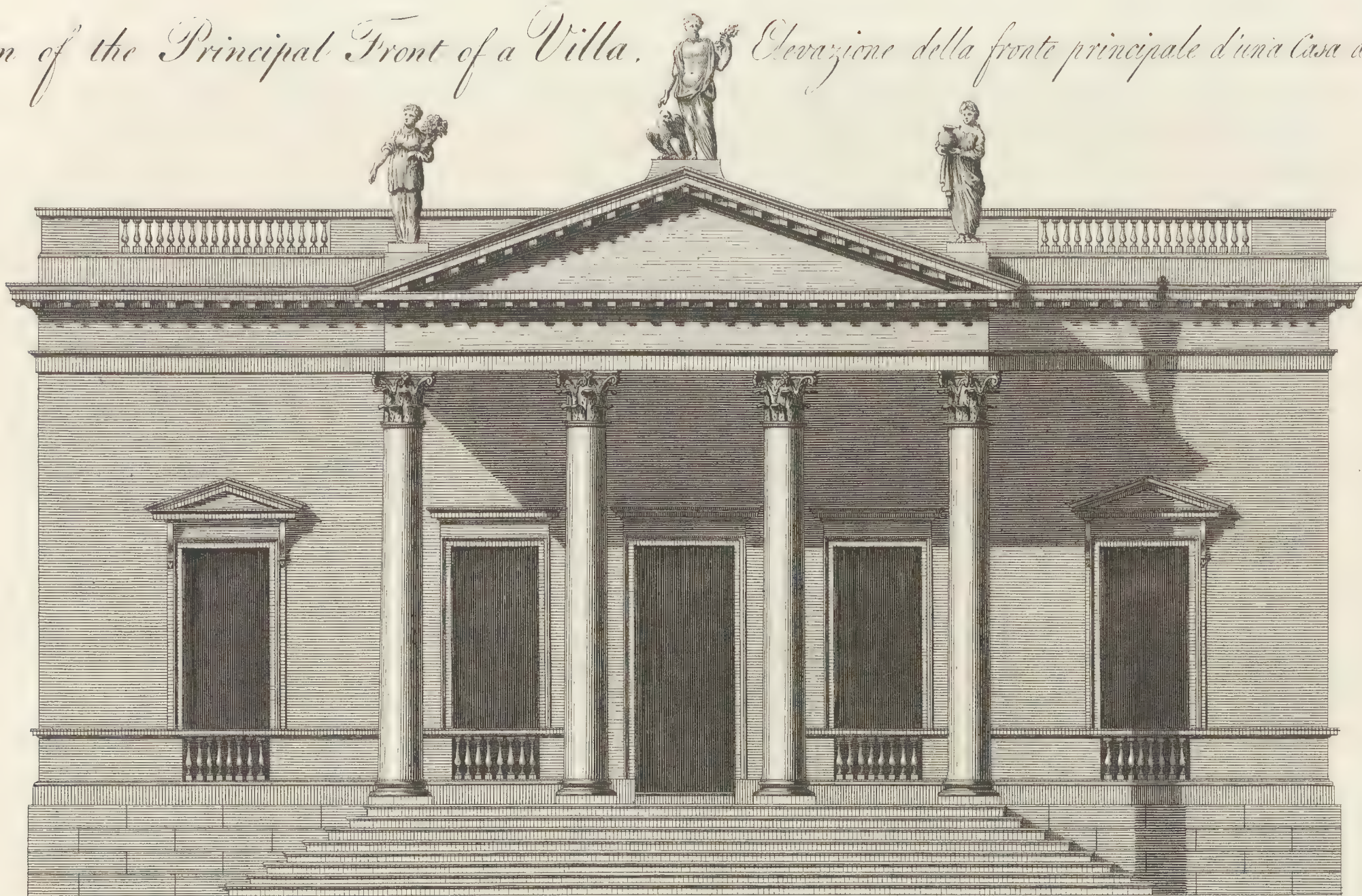
Plan of the Attick Floor

*Pianta del secondo piano grande
o sia dell' Attico*



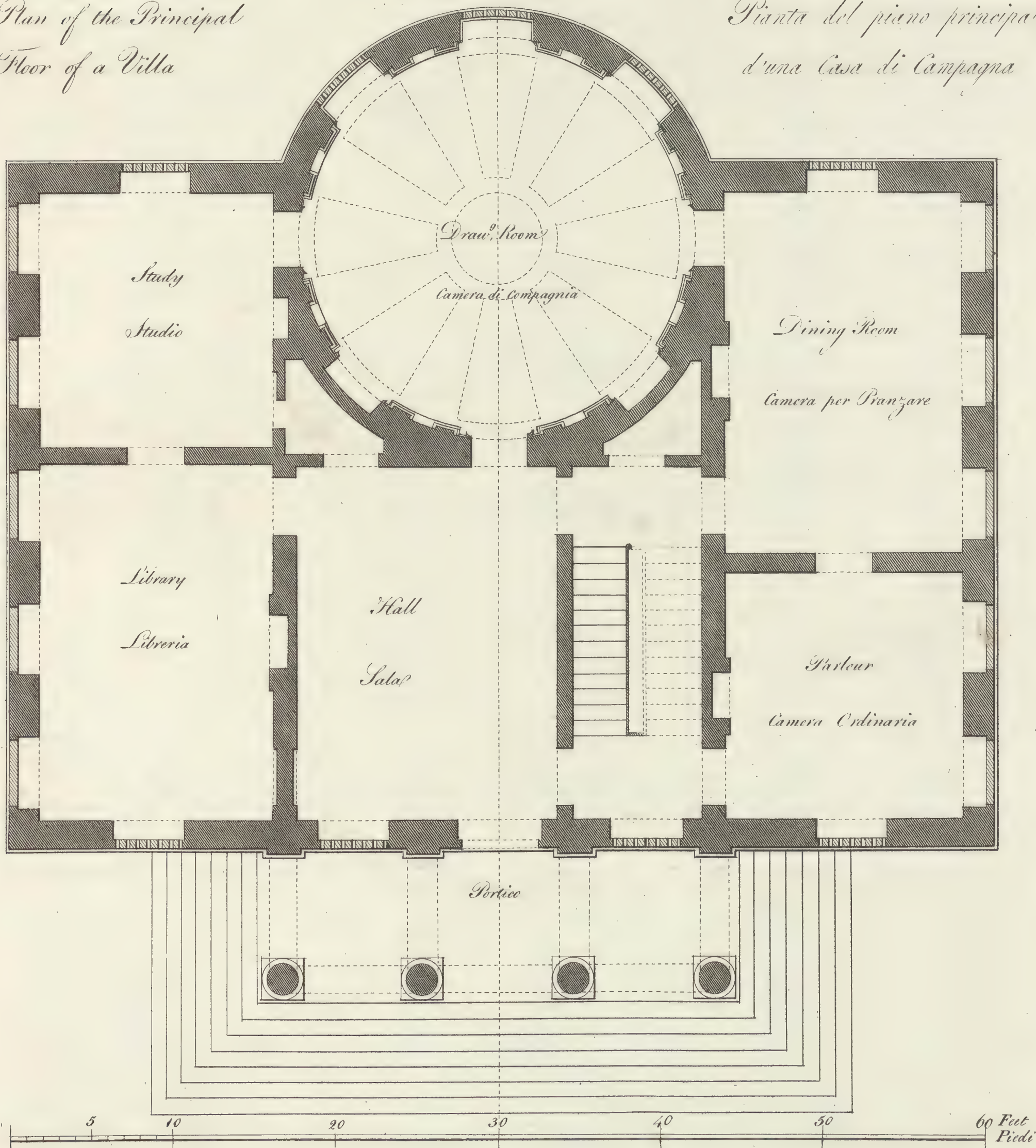


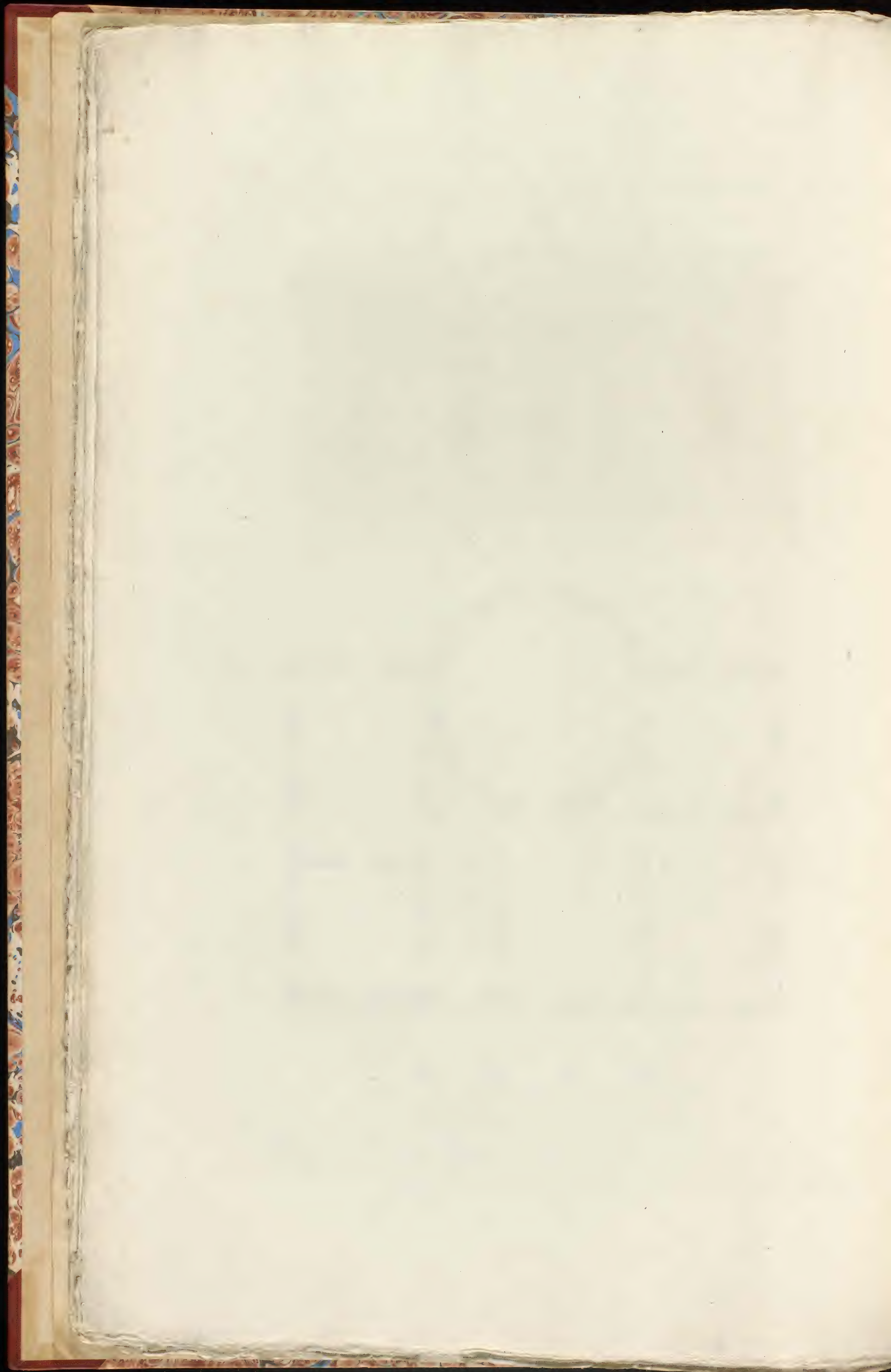
Elevation of the Principal Front of a Villa. Elevazione della fronte principale d'una Casa di Campagna



Plan of the Principal Floor of a Villa

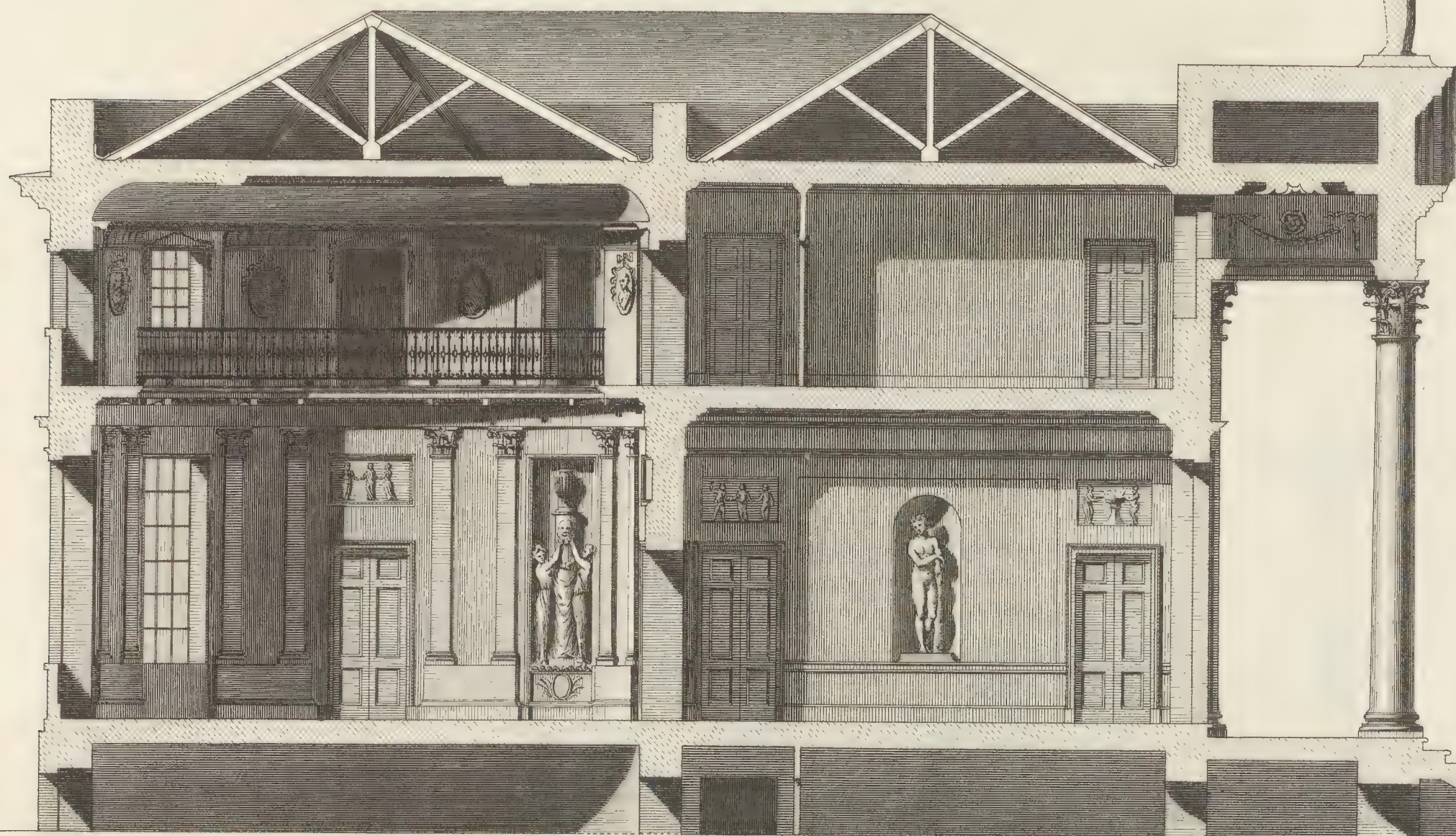
Pianta del piano principale d'una Casa di Campagna





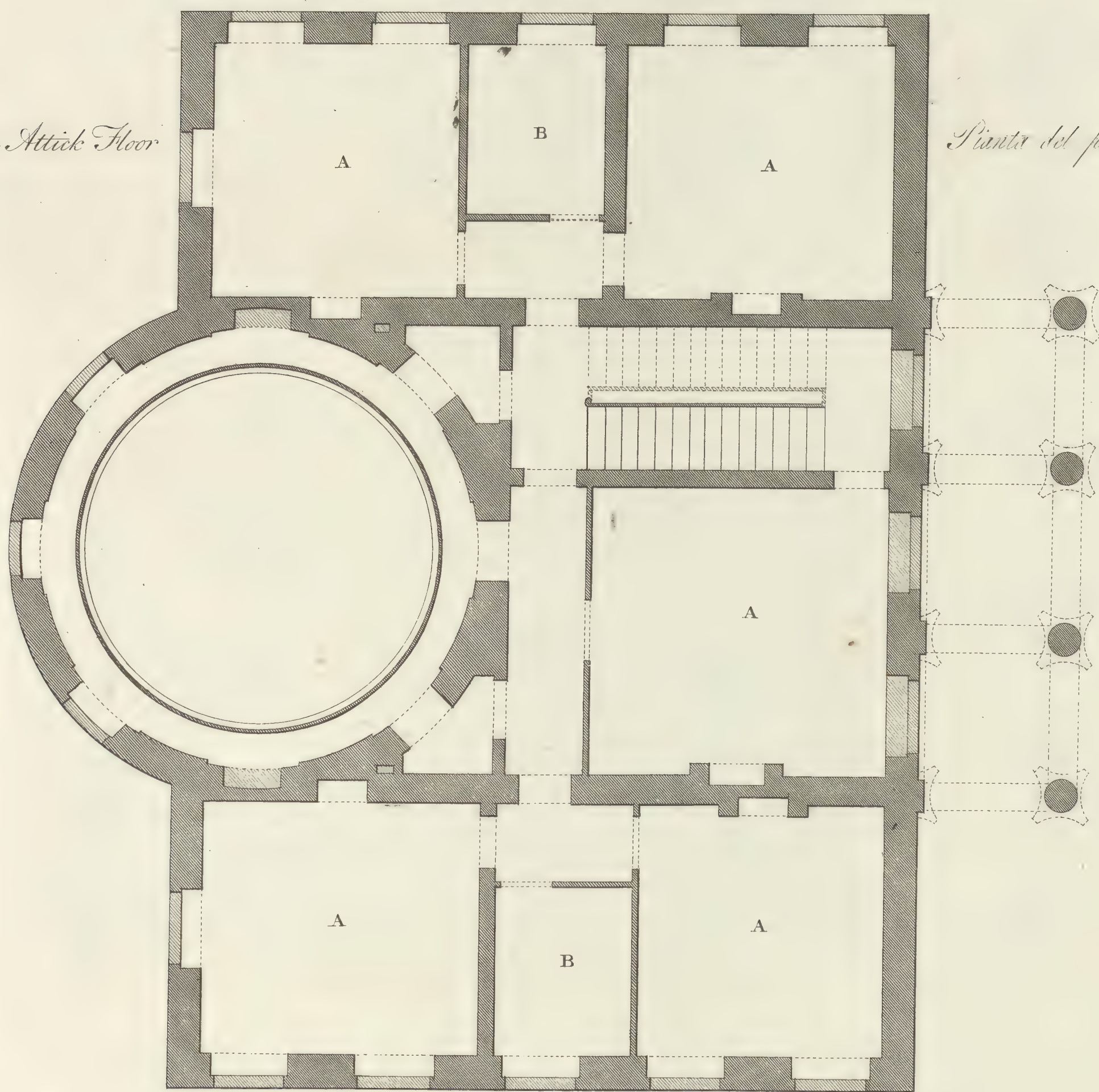
Section of Plate the V.

Sezione della Tavola V.



Plan of the Attick Floor

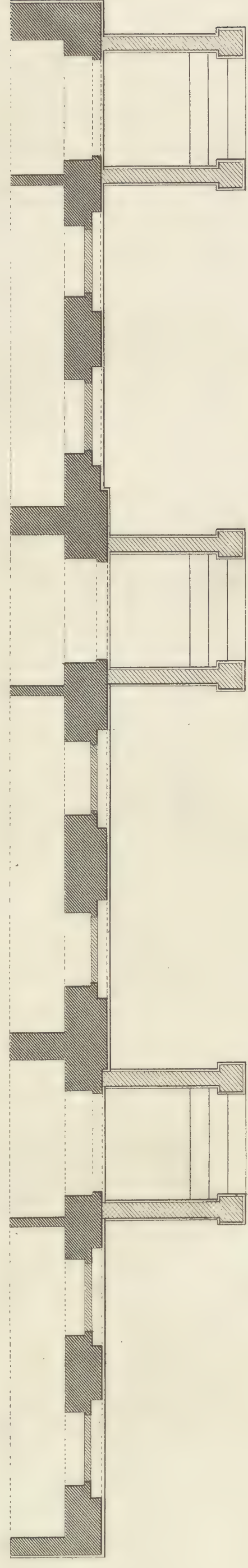
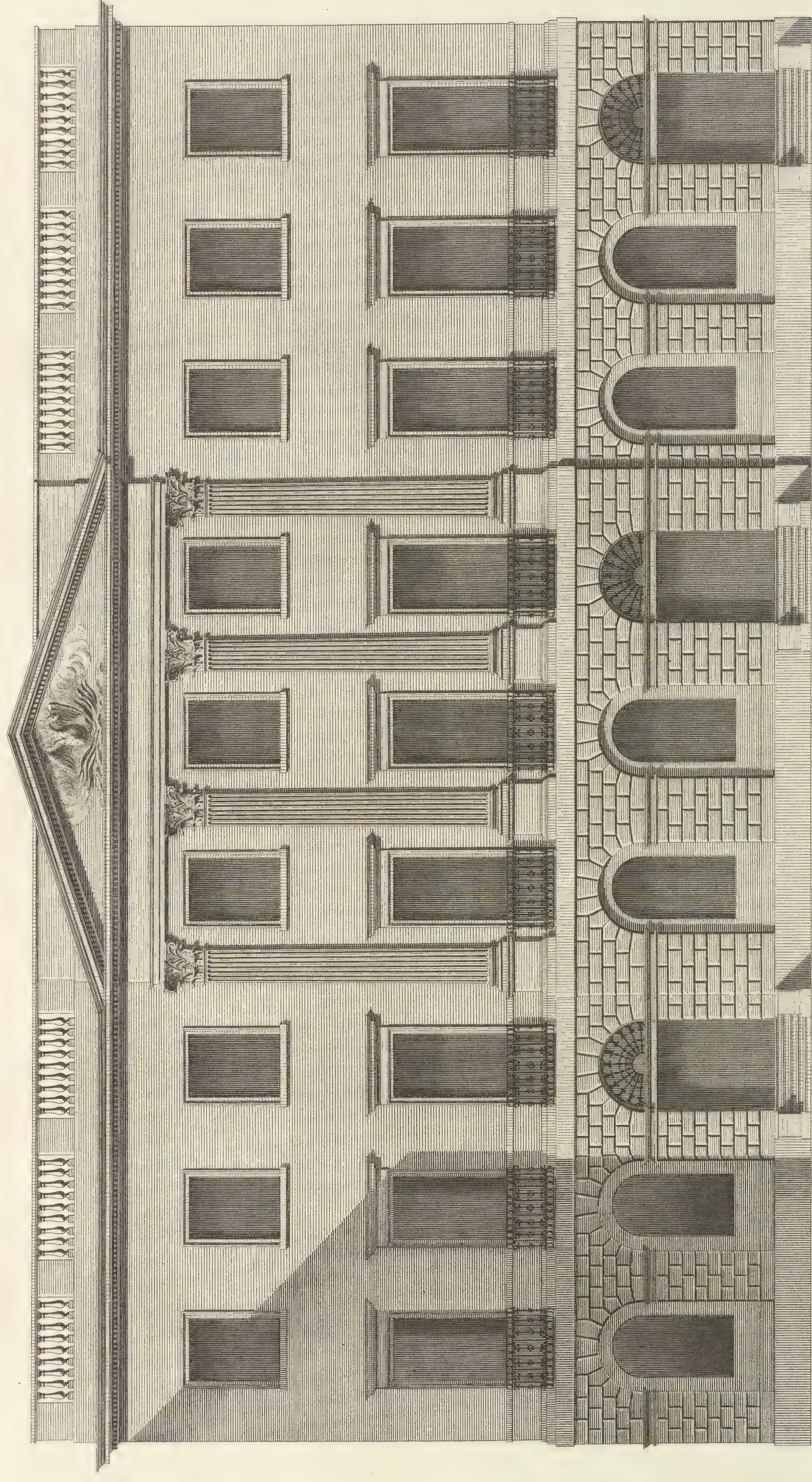
Pianta del piano dell'Attico



5 10 20 30 40 50 60 Feet
Piedi



Elevation of three Houses built in Great Ormond Street. Elevation di tre Case fabbricate nella Strada di Great Ormond in Londra.

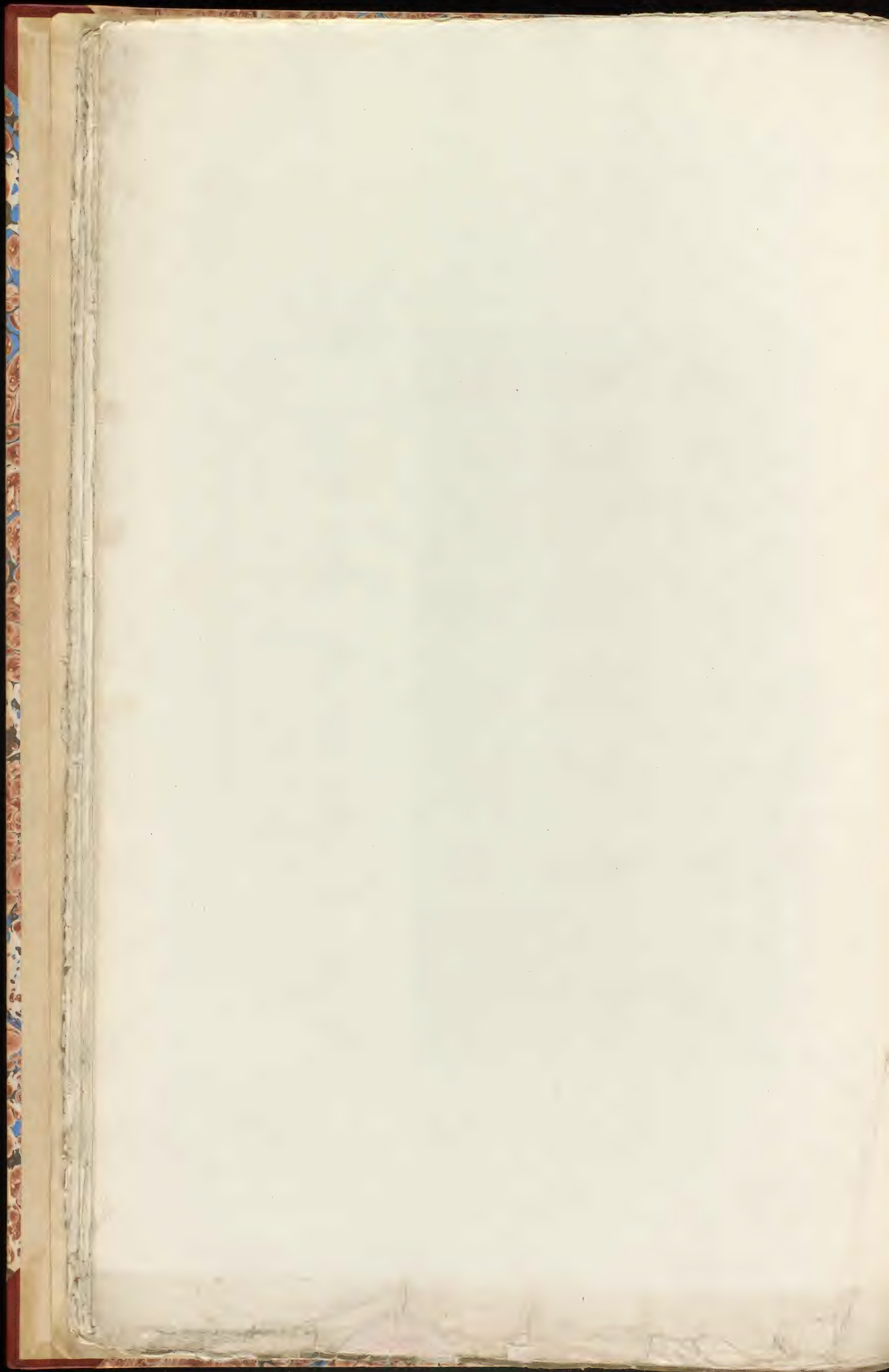


60 Feet
Feet

J. Roberts sculp.

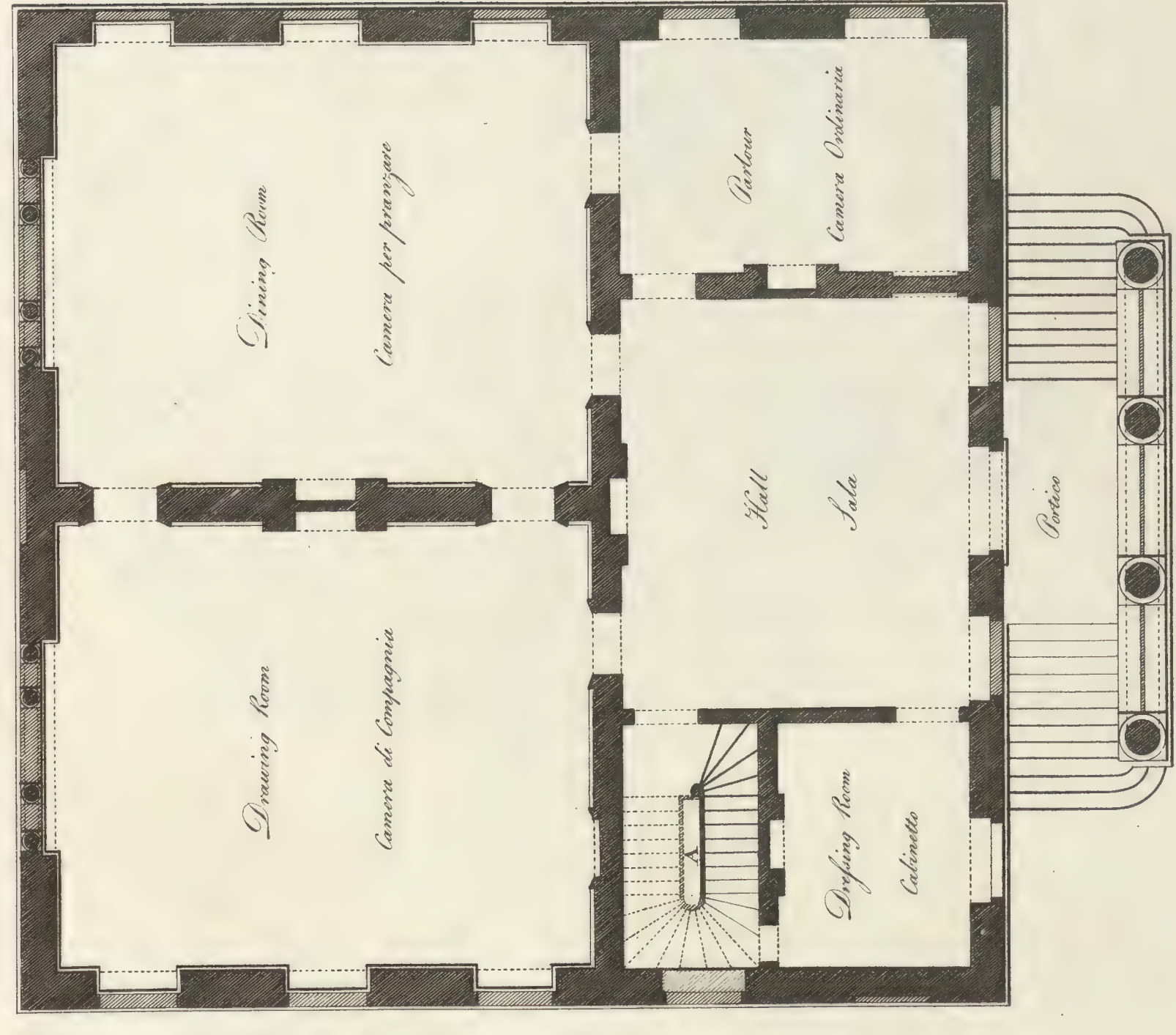
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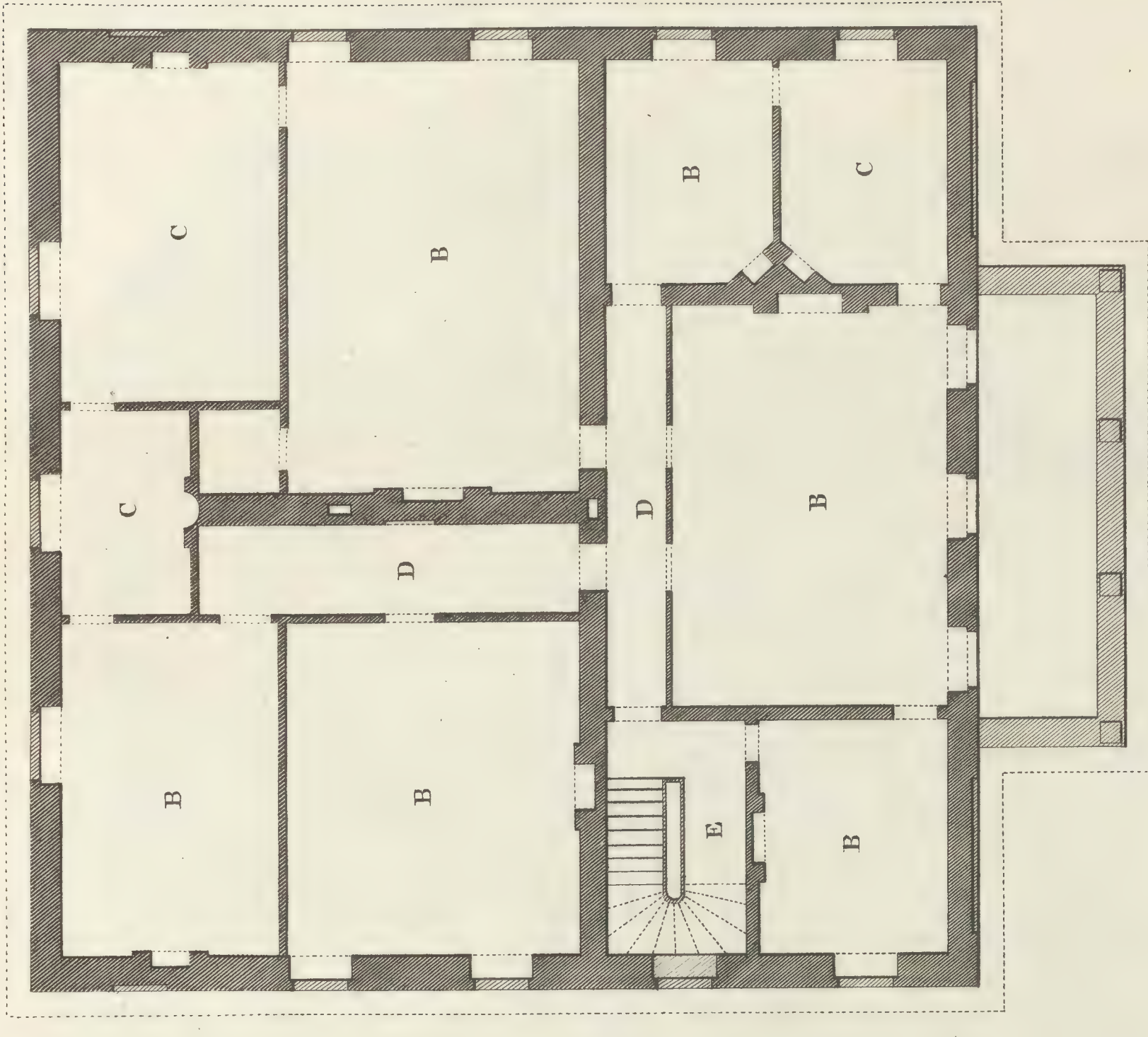
Plan of the Principal Floor of a Villa

Pianta del piano principale d'una Casa di Campagna



Plan of the Attick Floor

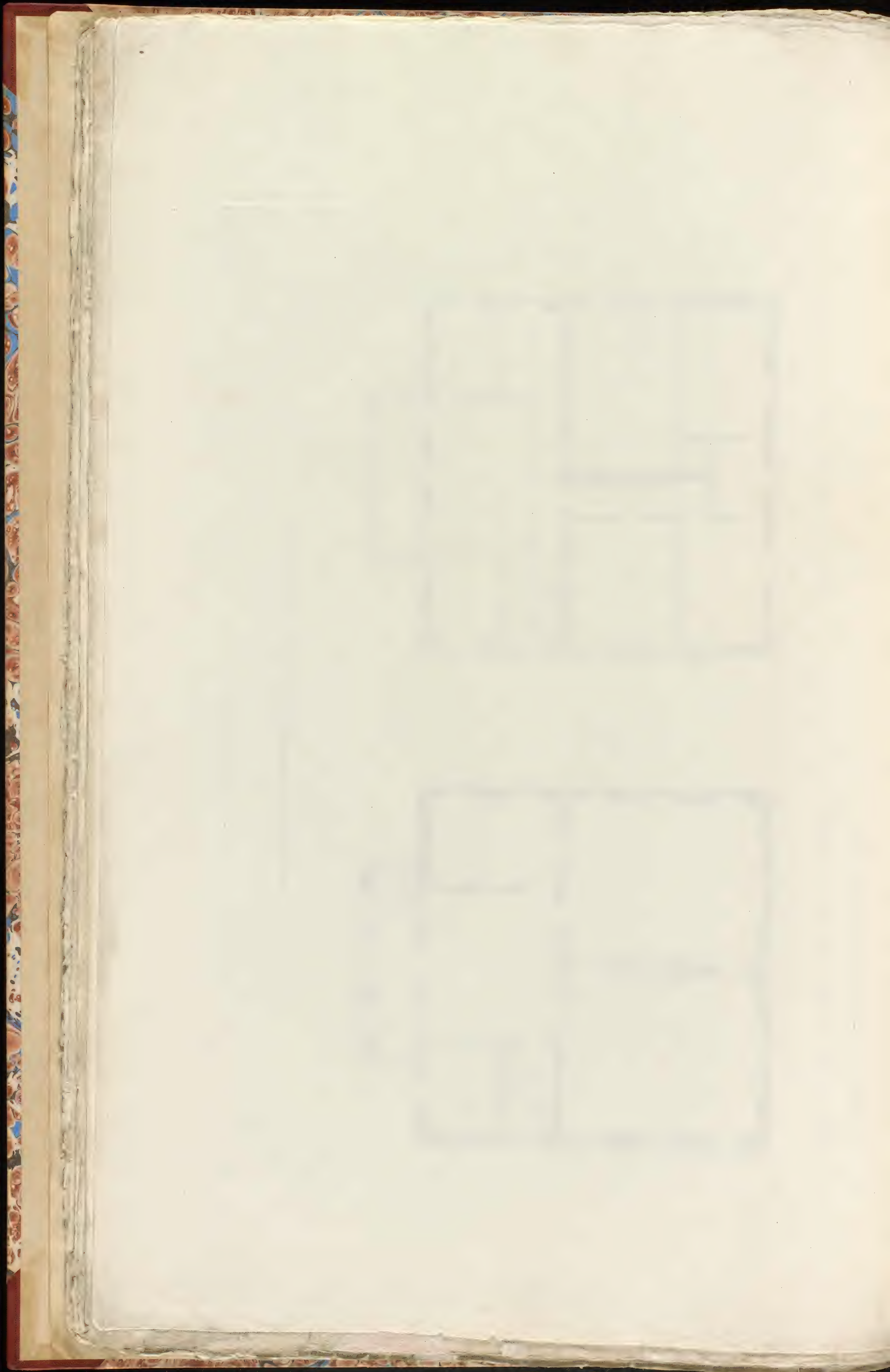
Pianta del piano dell' Attico



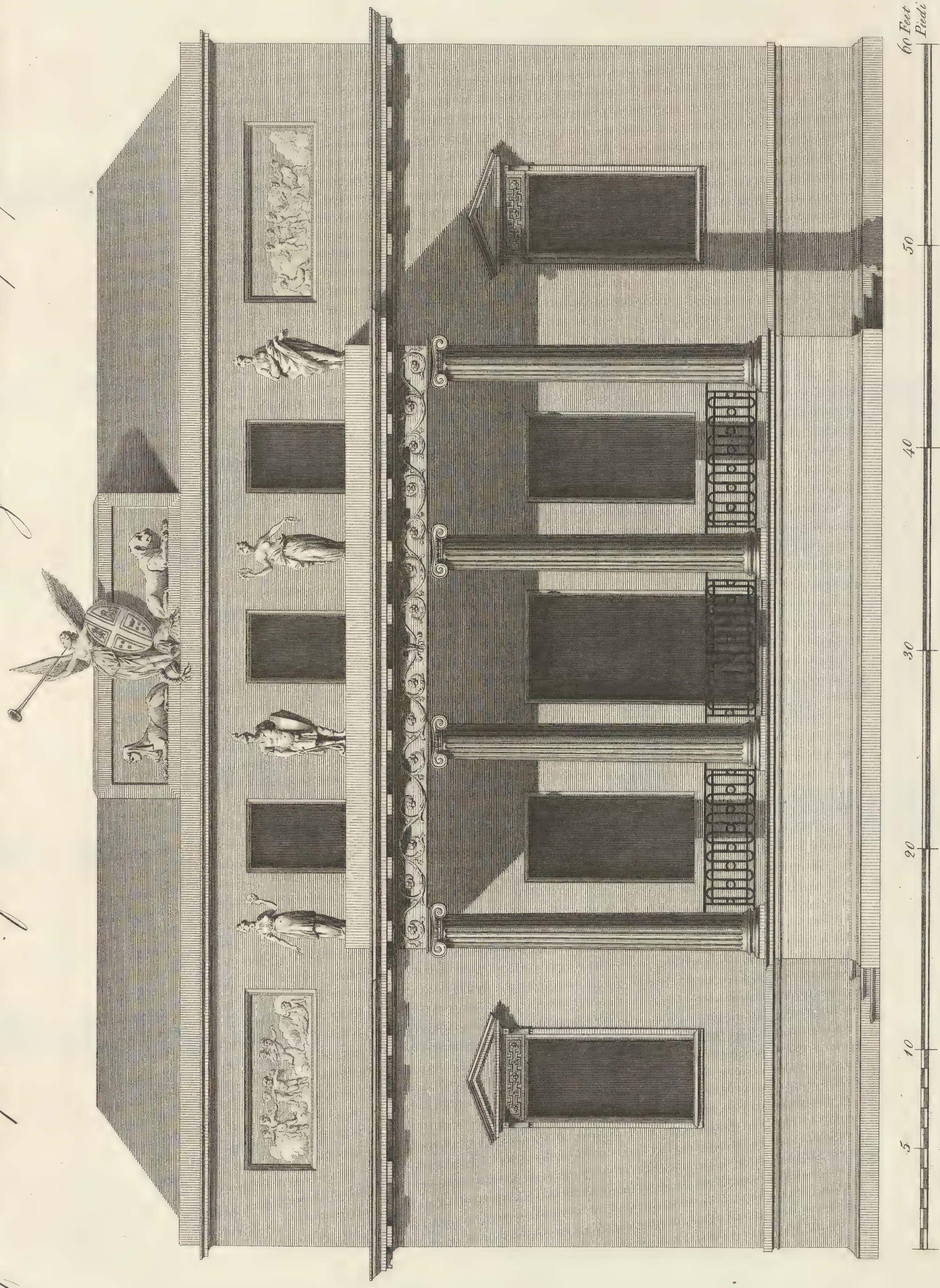
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J. Roberts sculp.



Elevation of the Principal Front of a Villa Elevazione della Fronte principale d'una Casa di Campagna



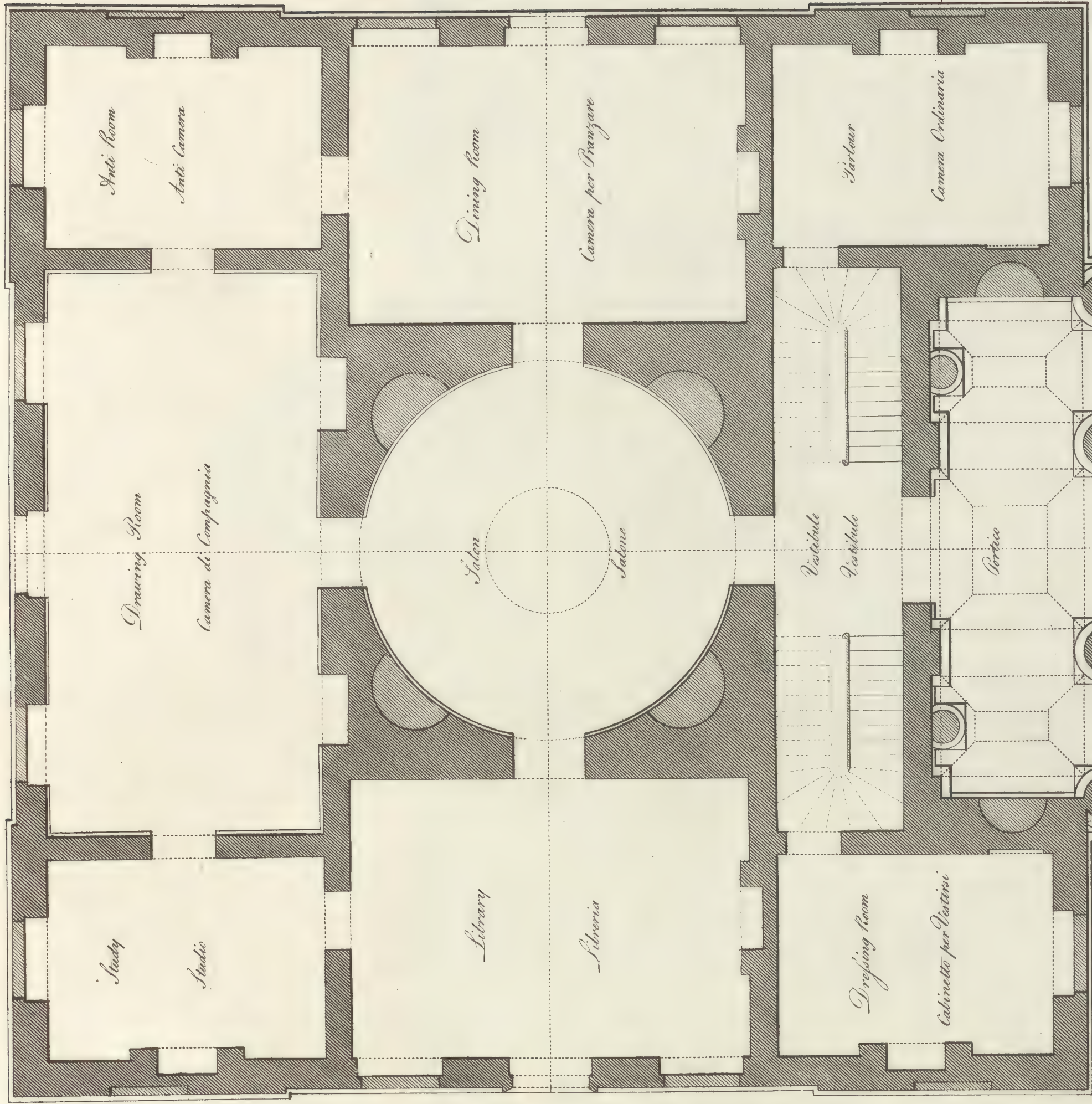
J. Davis. Arch.

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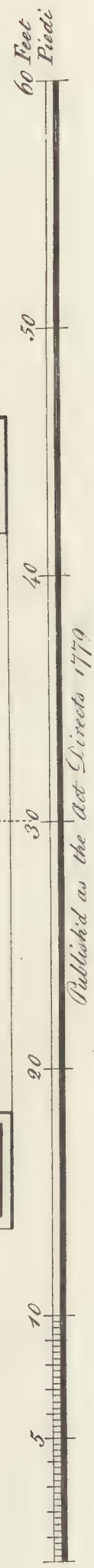


Plan of the Principal Floor
of a Villa

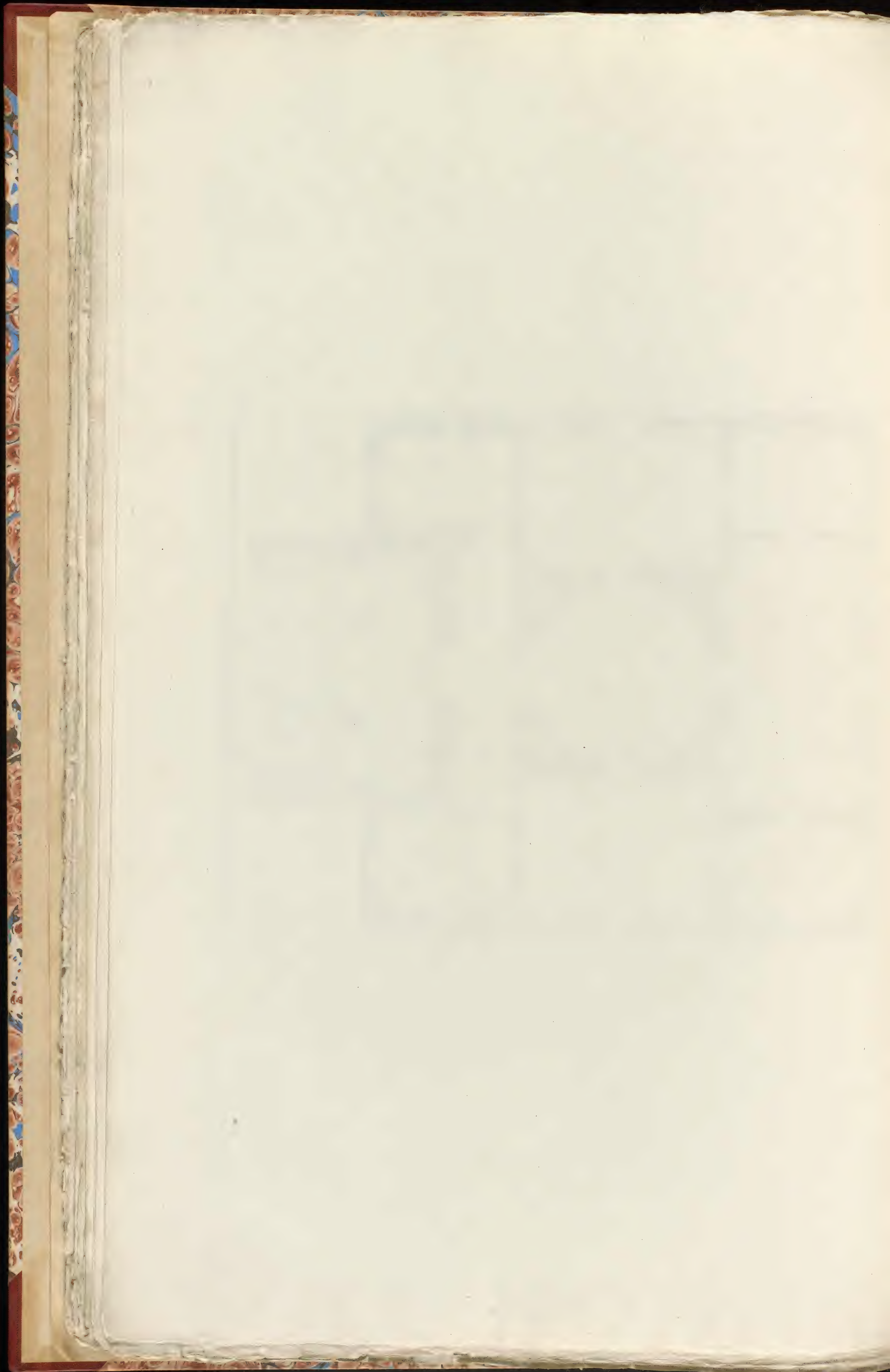


J. Lewis Arch.

Pianta del piano principale d'una
Casa di Campagna

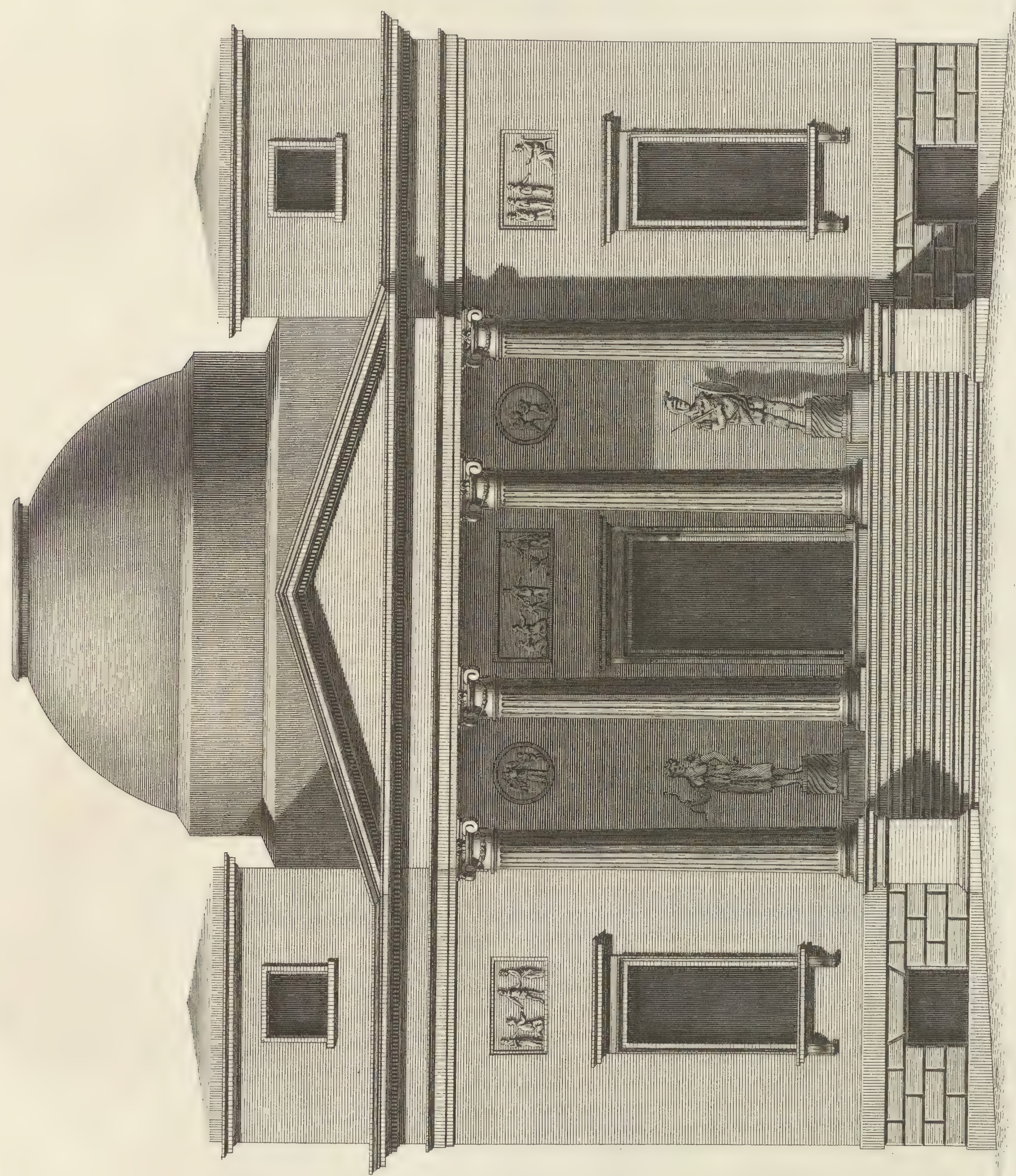


J. Roberts sculp.



Elevation of the Principal Front of a Villa

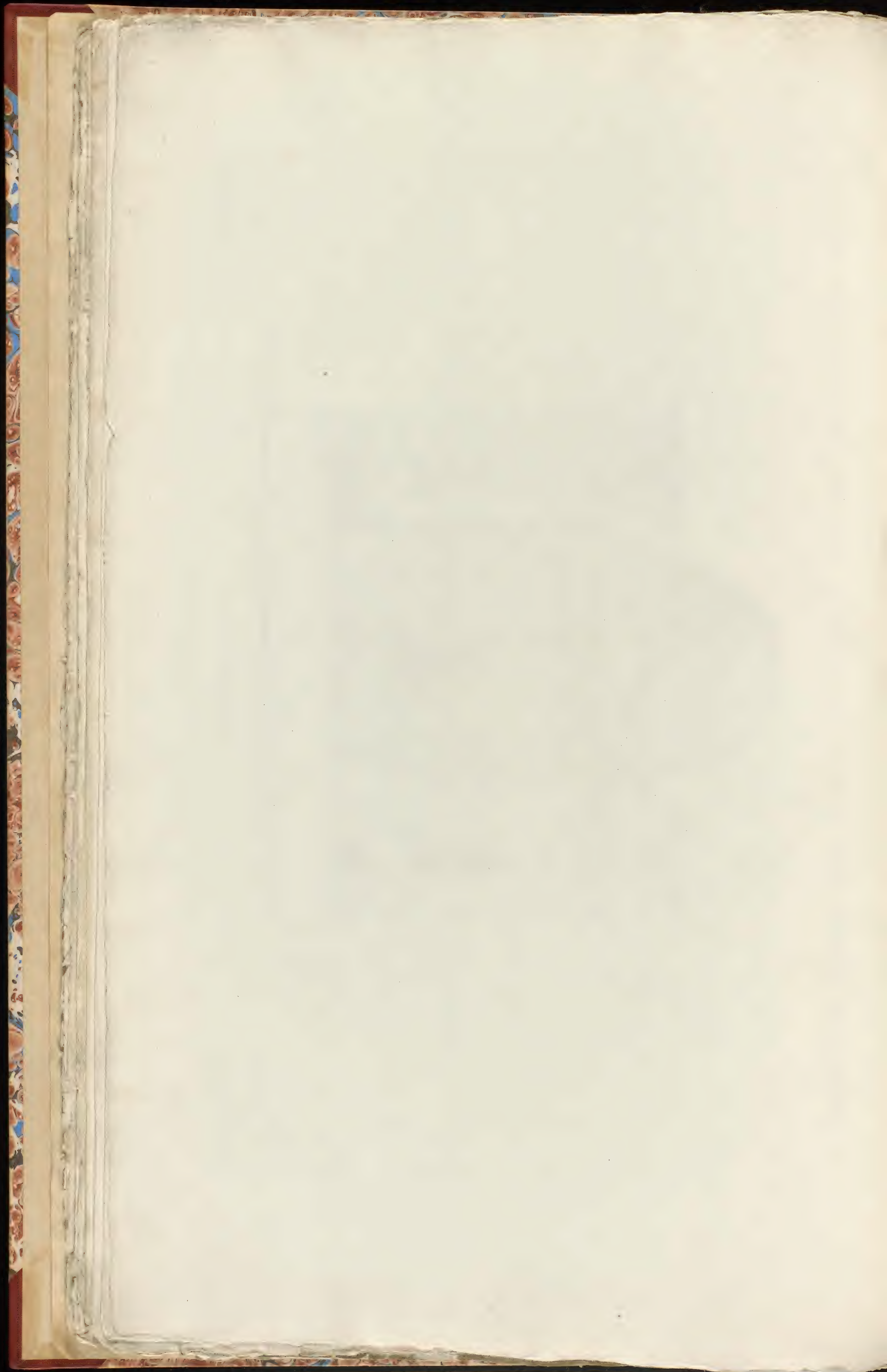
Elevazione della Fronte principale d'una Casa di Campagna



J. Lewis Arch.

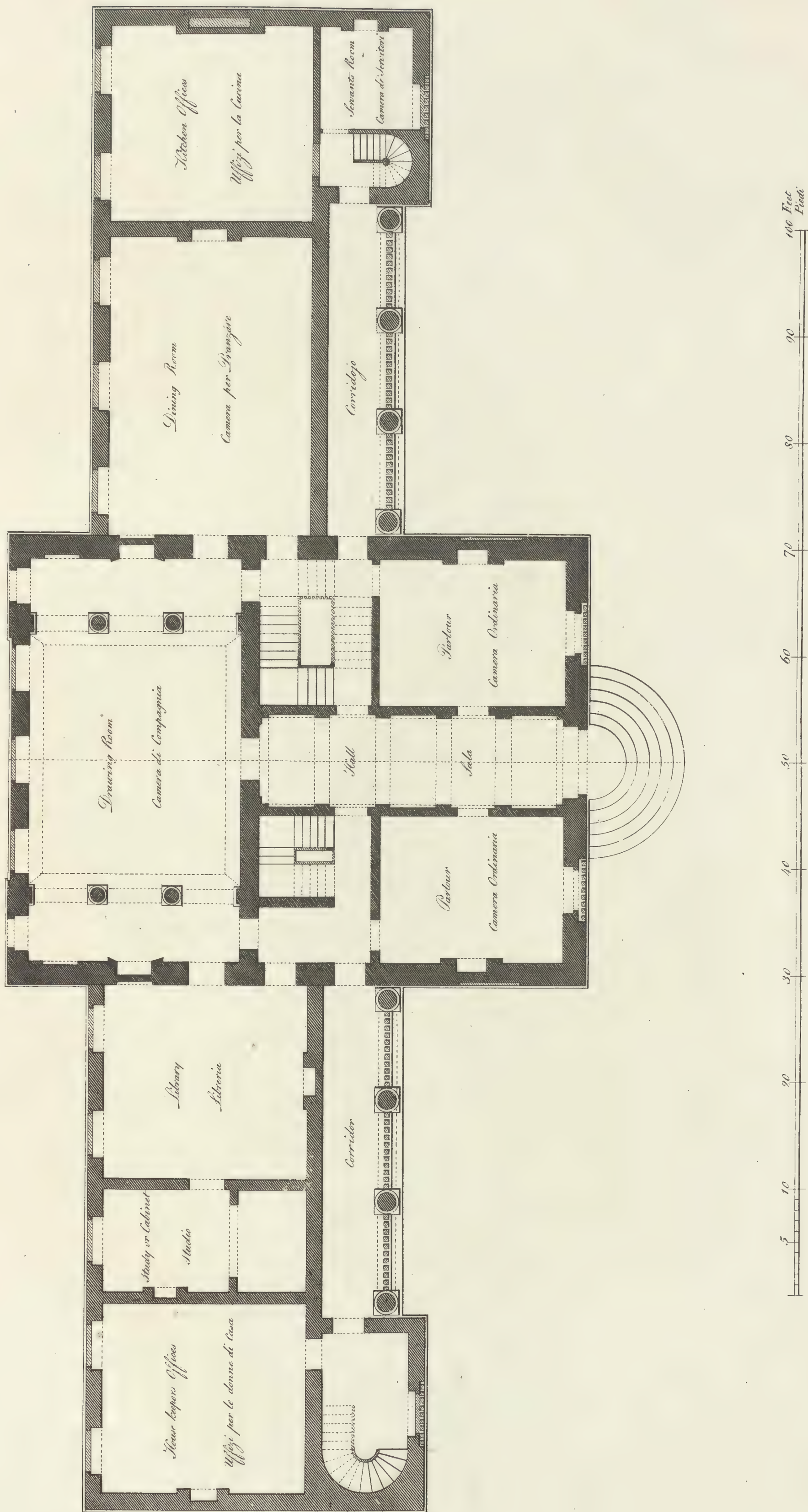
Published as the Act Directs 1779

J. Miller sculp.



Plan of the Principal Floor of a House & Offices, designed for R. P. Thelluall Esq.^r

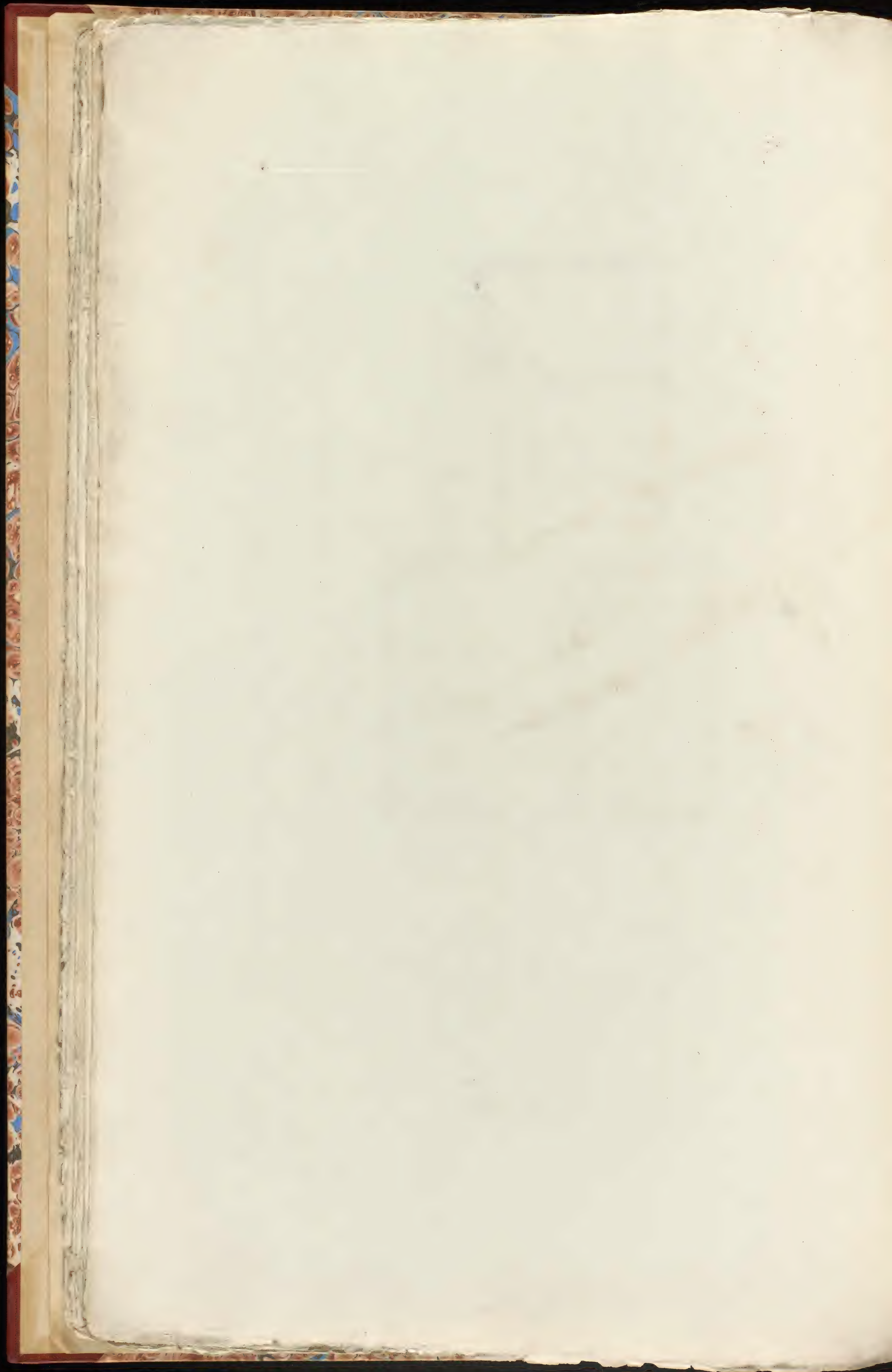
Pianta del piano principale d'una Casa di Campagna con suoi Uffici designata per il Sig.^o R.^o P.^o Mollatelli



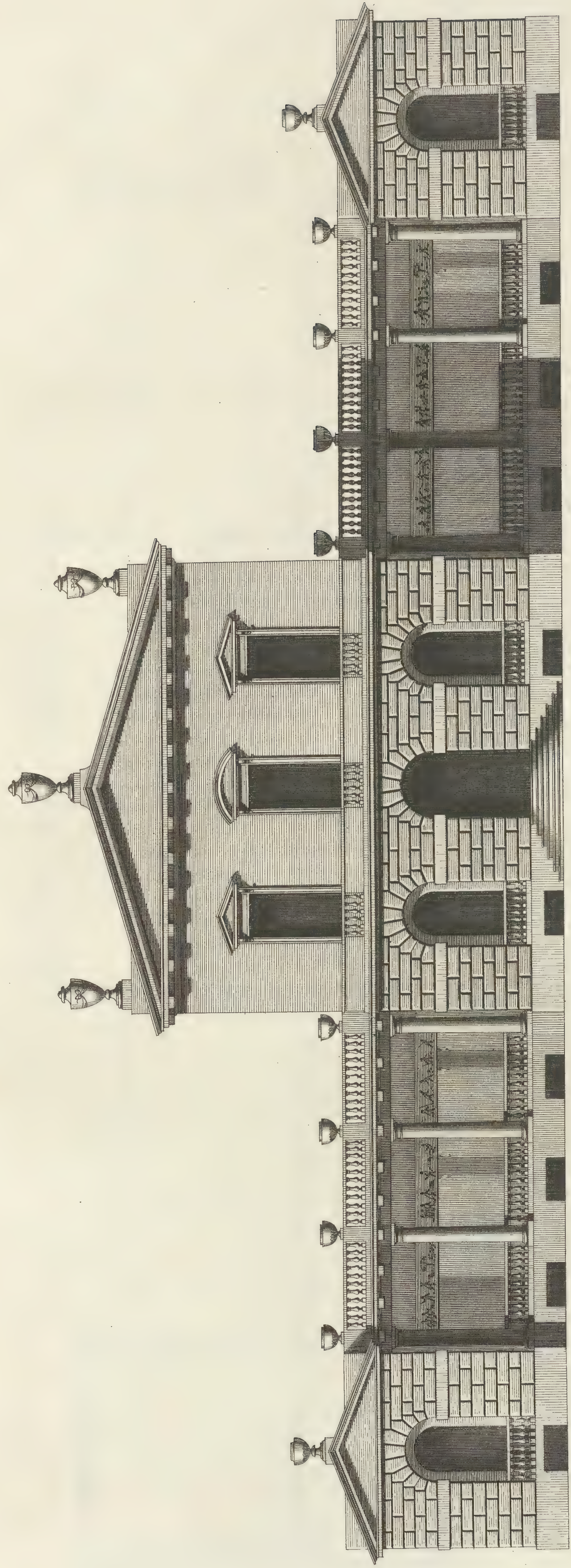
J. Lewis Arch.

Published as the Act Directs 1779

J. Roberts sculp.



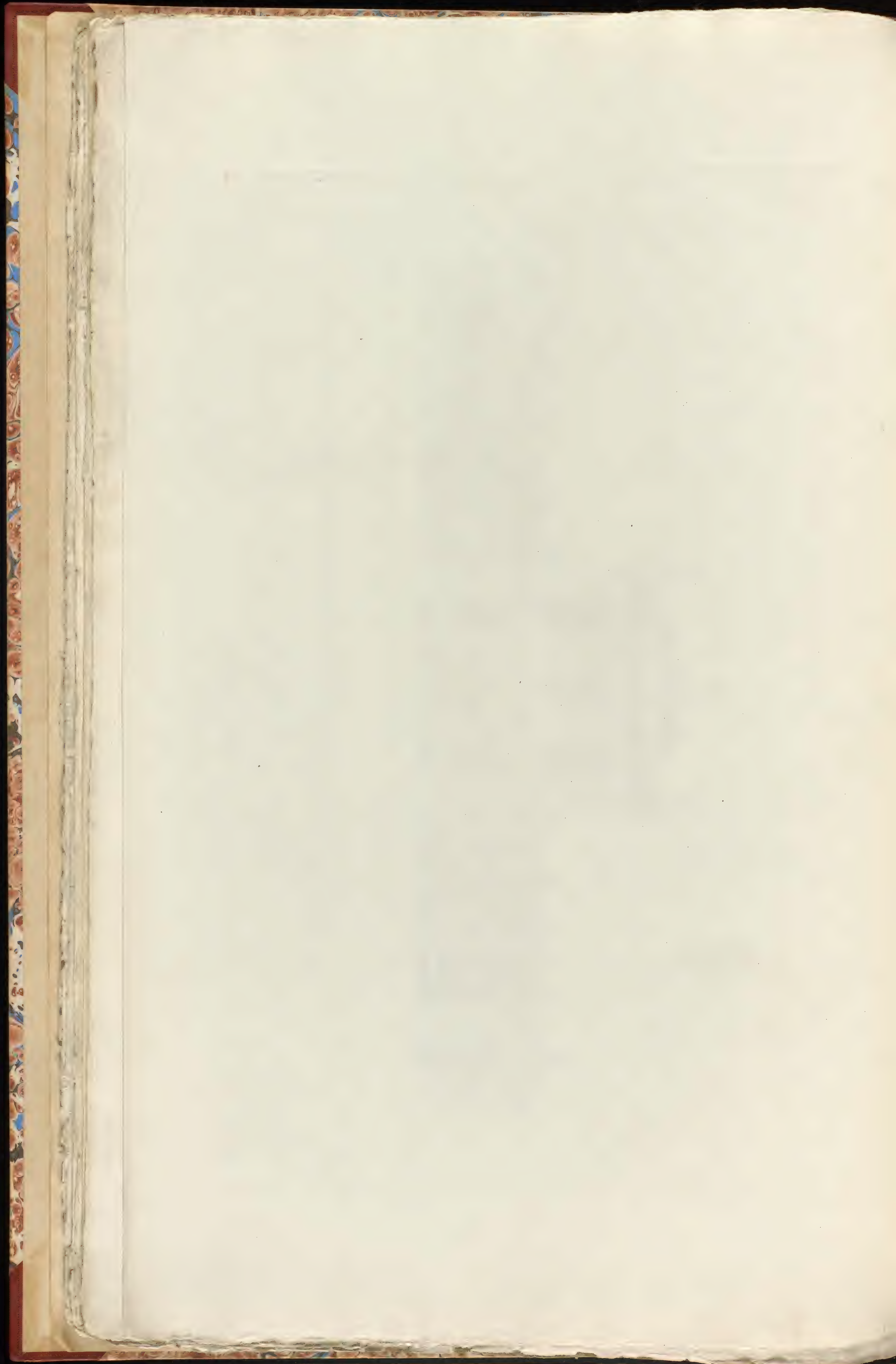
Elevation of the Principal Front of a House & Offices design'd for R. P. Thellwall Esq.
 Elevazione della Fronte principale d'una Casa di Campagna con suoi Uffici Disegnata per il Sig.^o R. P. Thellwall.



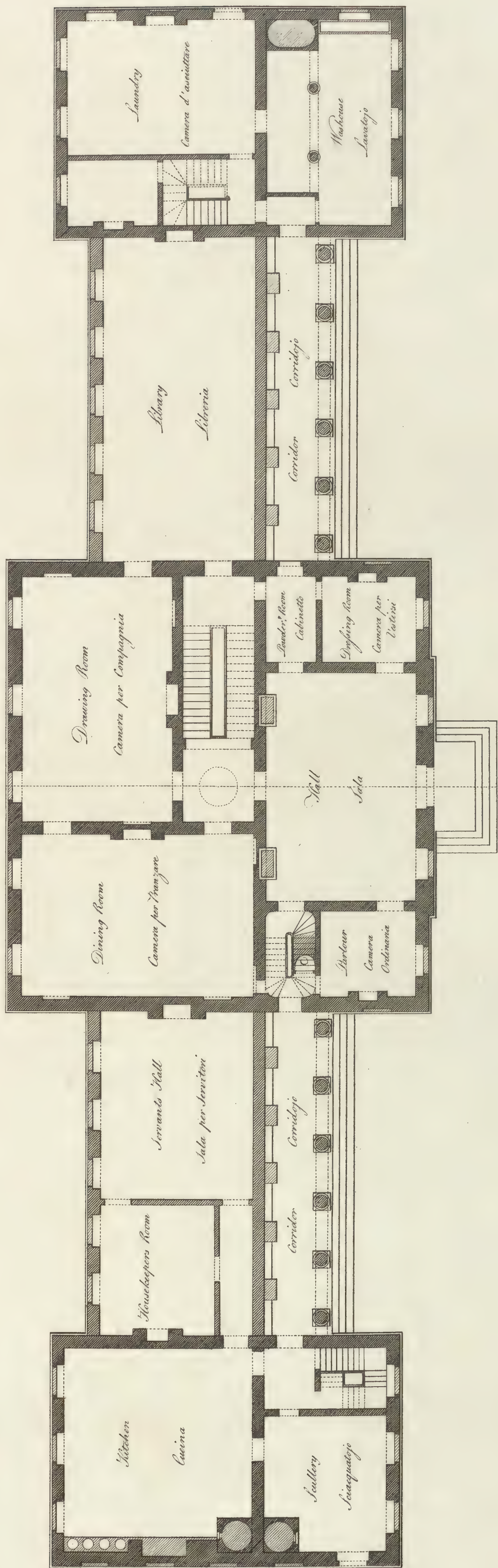
J. Davis Archt.

Published as the Act Directs 1779

J. Roberts sculp.



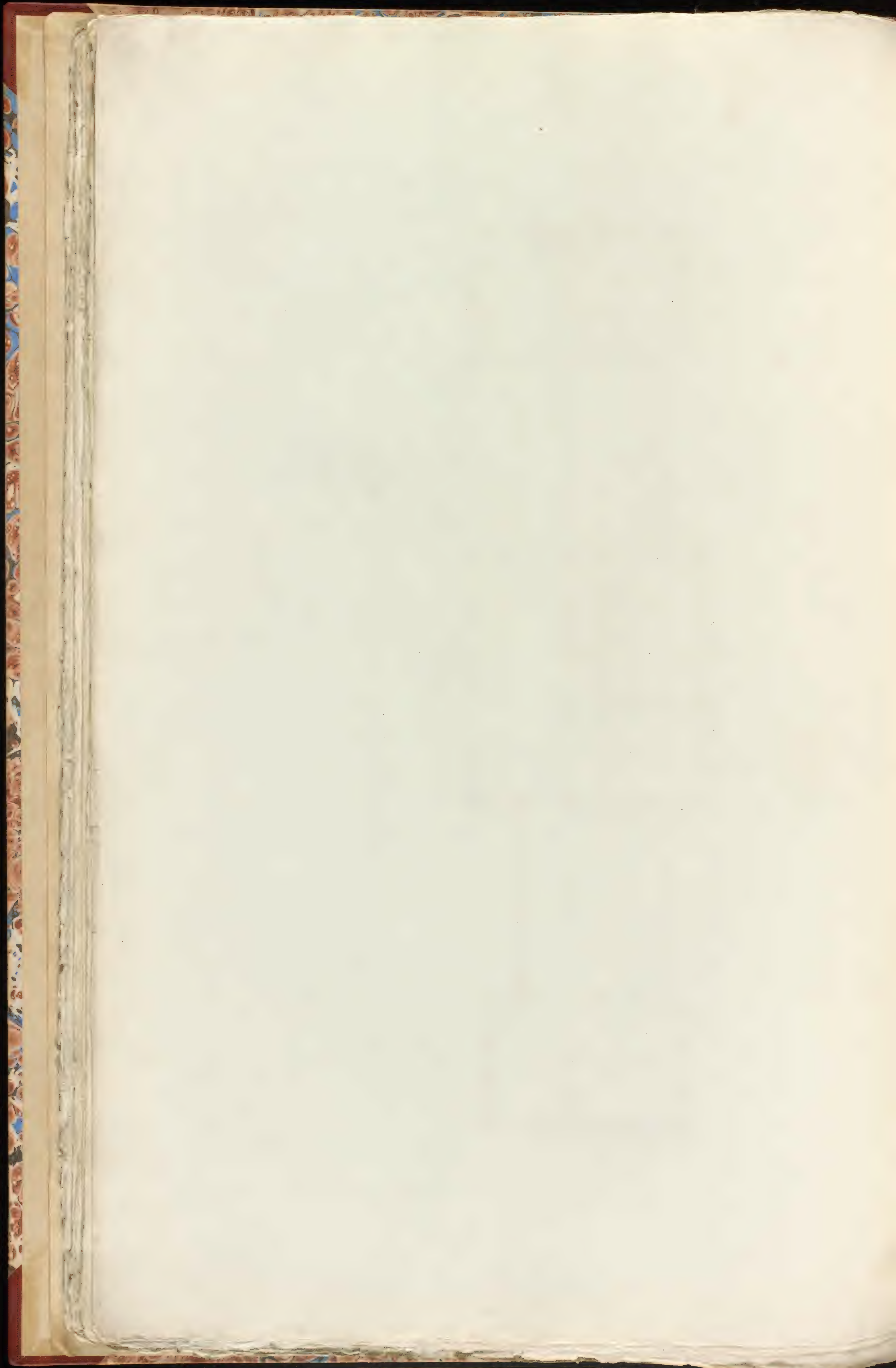
Plan of the principal floor of a House & Offices designed for a Gentleman
 Pianta del piano principale d'una Casa di Compagnia con suoi Uffici Disegnata per un Signore. Firenze.



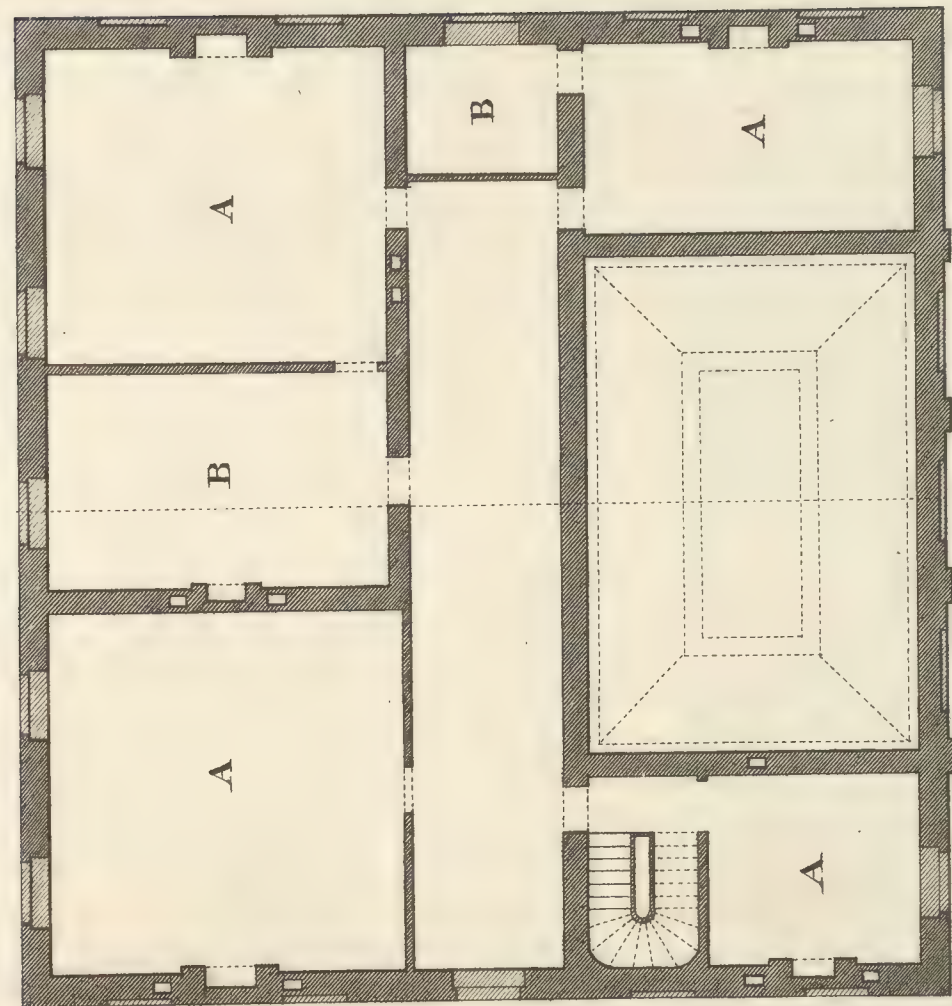
J. Lewis Arch.

Published as the act Directo 1779

J. Roberts sculp.

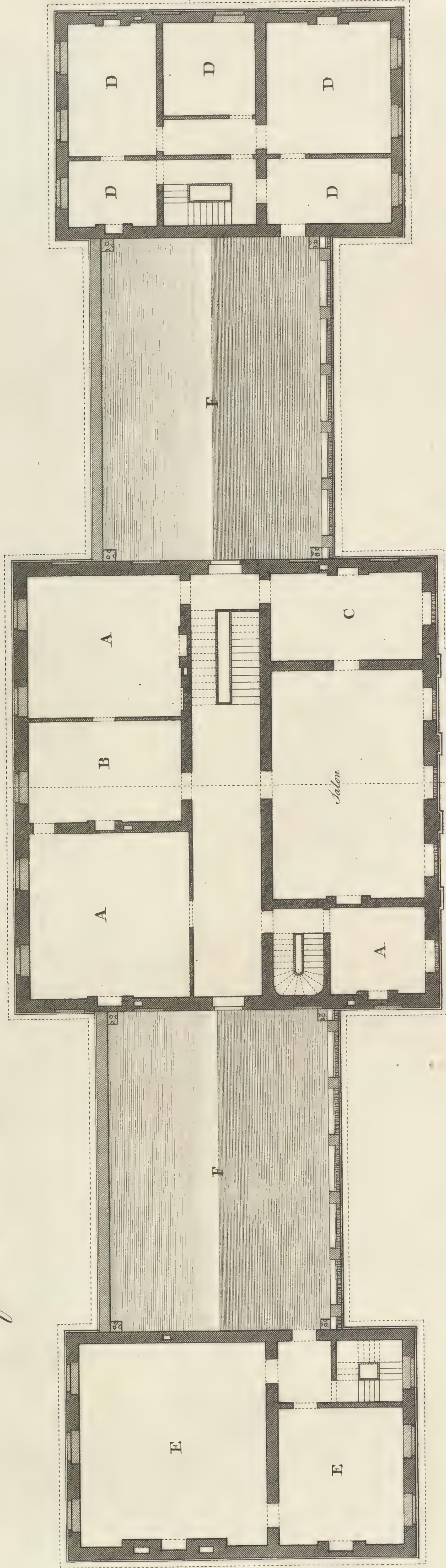


Plan of the Attick Floor



Pianta dell' Attico o del Mezzanino

Plan of the First Floor



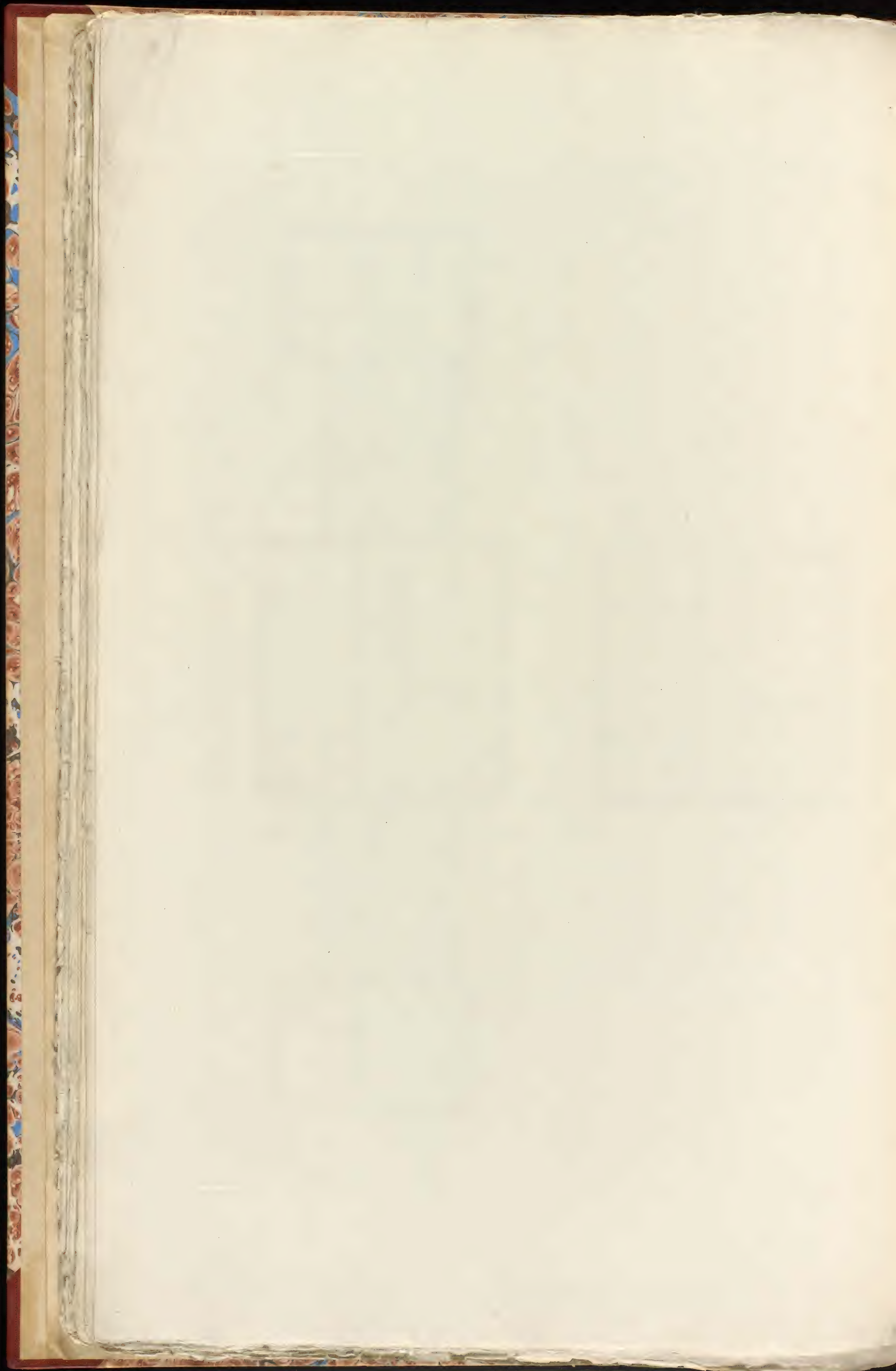
Pianta del Primo piano

J. Davis Archt.

Published as the Act Directs 1779

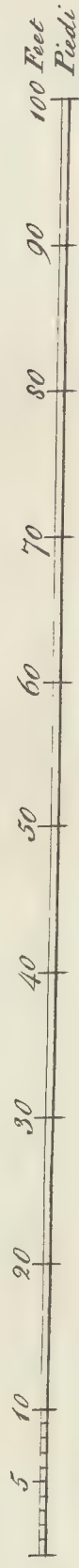
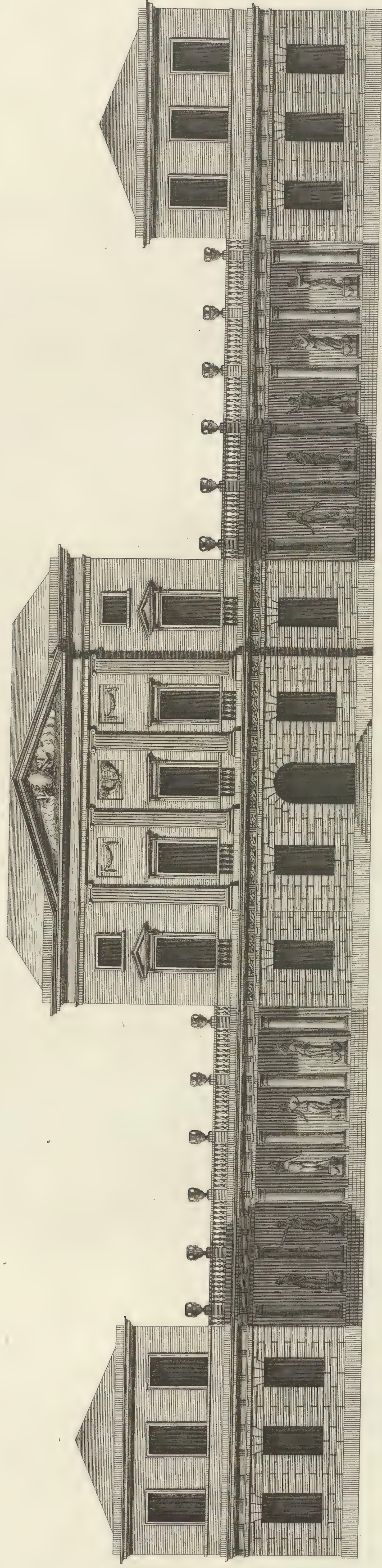


J. Miller sculp.



Elevation of the principal Front of a House & Offices designed for a Gentleman.

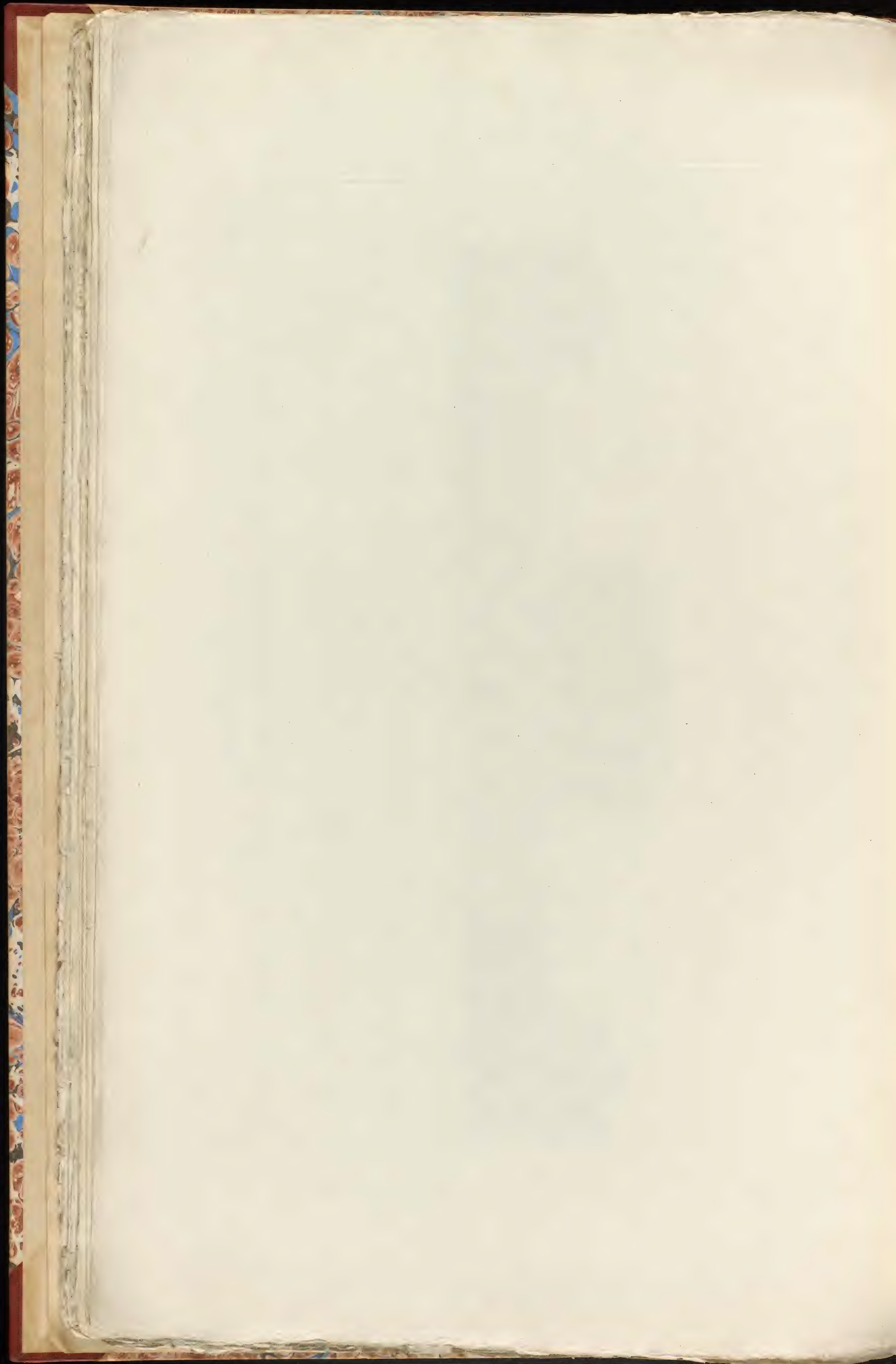
Elevazione della Fronte principale d'una Casa di Campagna con suoi Uffici; Disegnata per un Signore Inglese



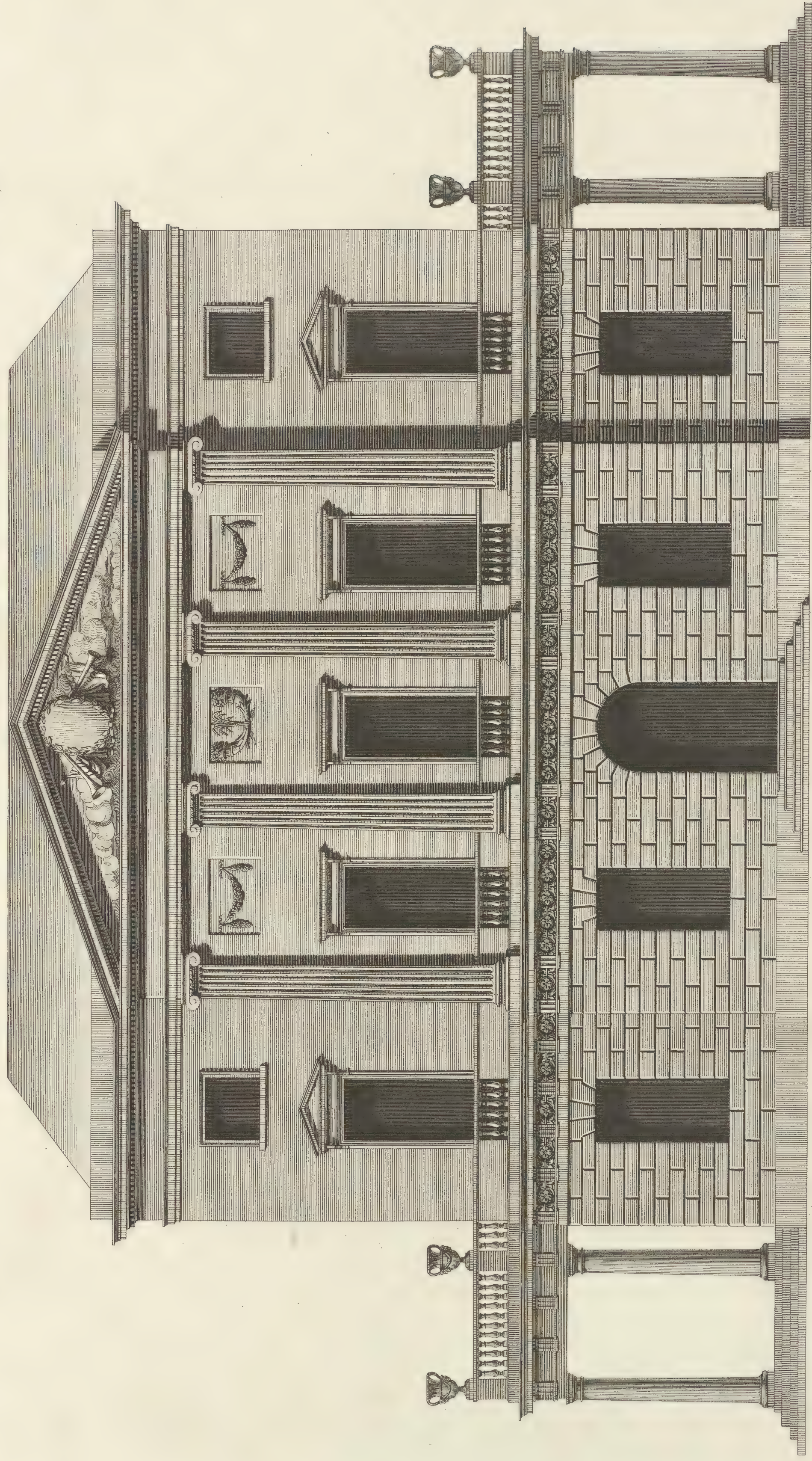
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J. Roberts sculp.



*Elevation of the Principal Front of the House designed for a Gentleman
 Elevazione del Corpo principale del mezzo d'una Casa di Campagna Disegnata per un Signore Inglese*

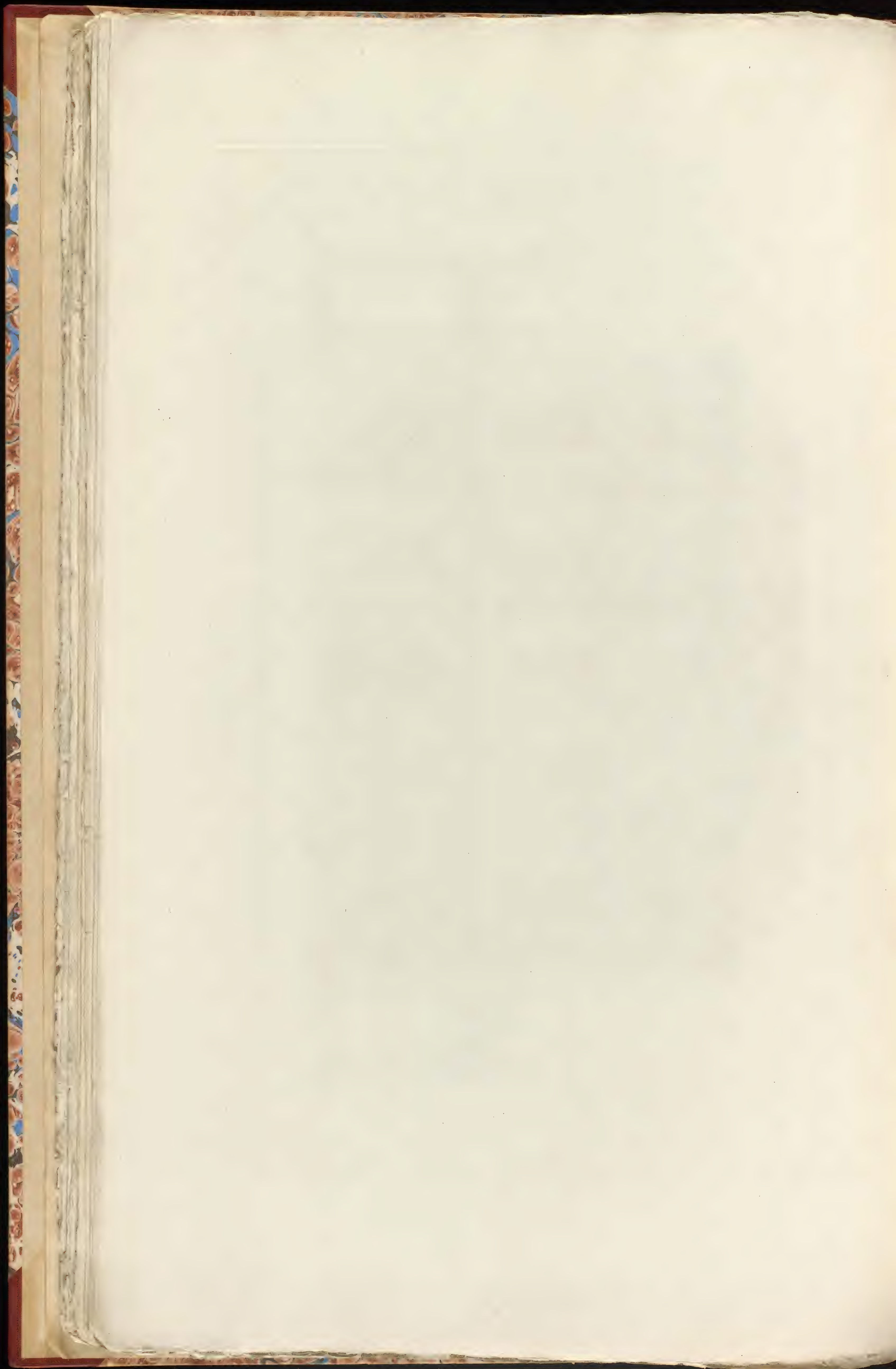


60 Feet
 Paces

J. Lewis Arch.

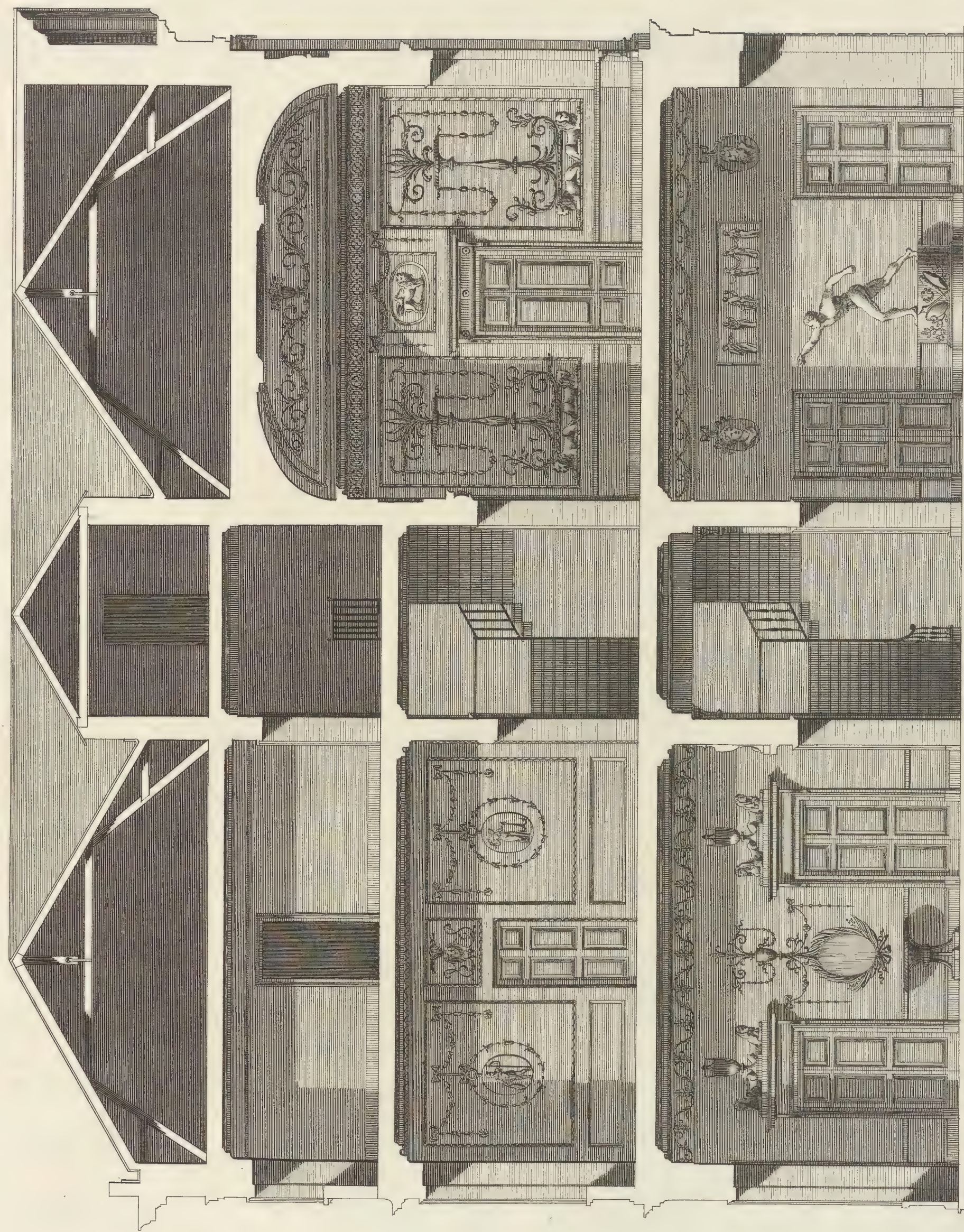
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Section through the Center Building of Plate 14.15.16.17.

Sezione dell' Edificio di mezzo del disegno delineato nelle tavole 14.15.16.17.

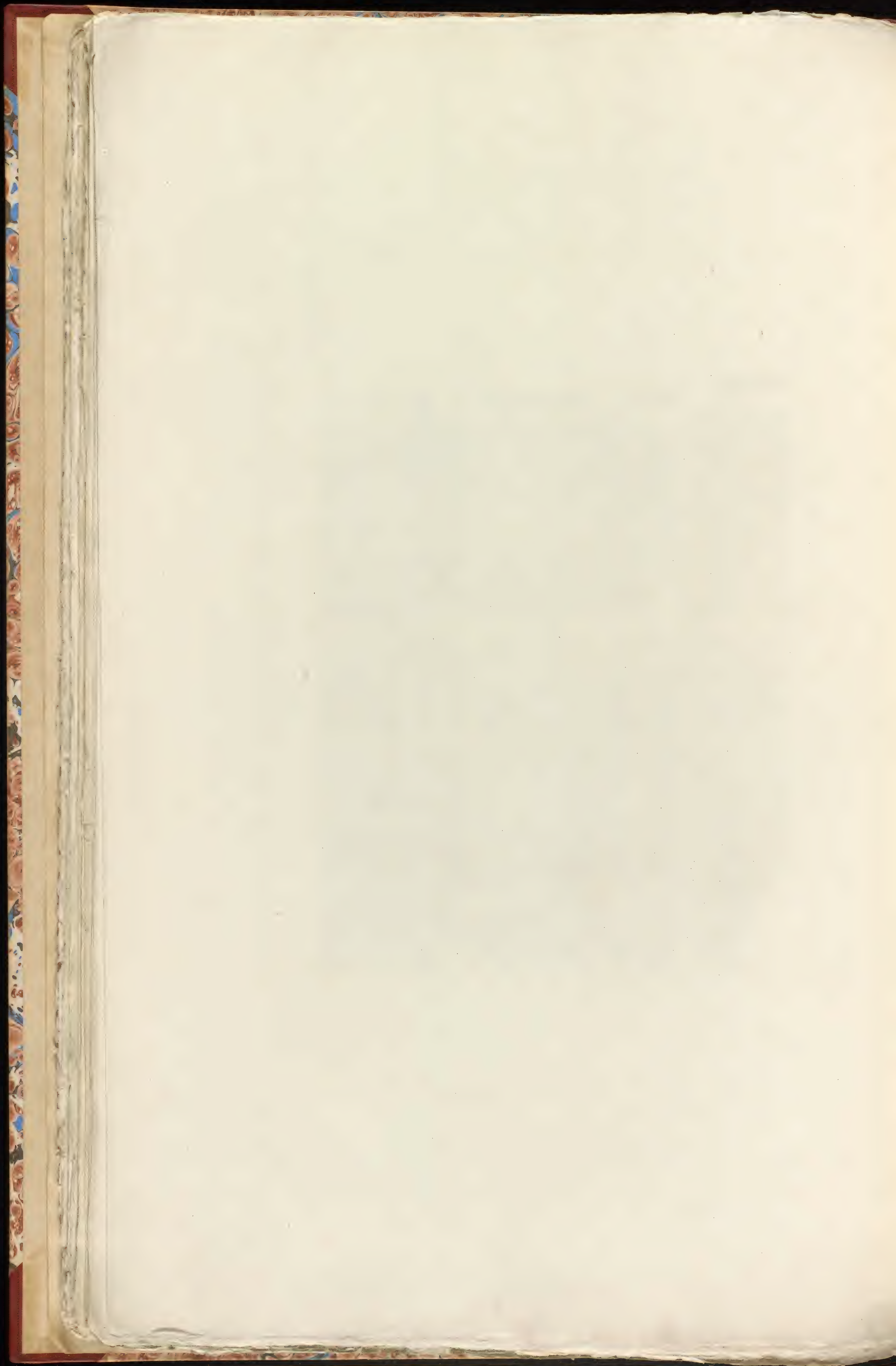


60 Feet
Piedi

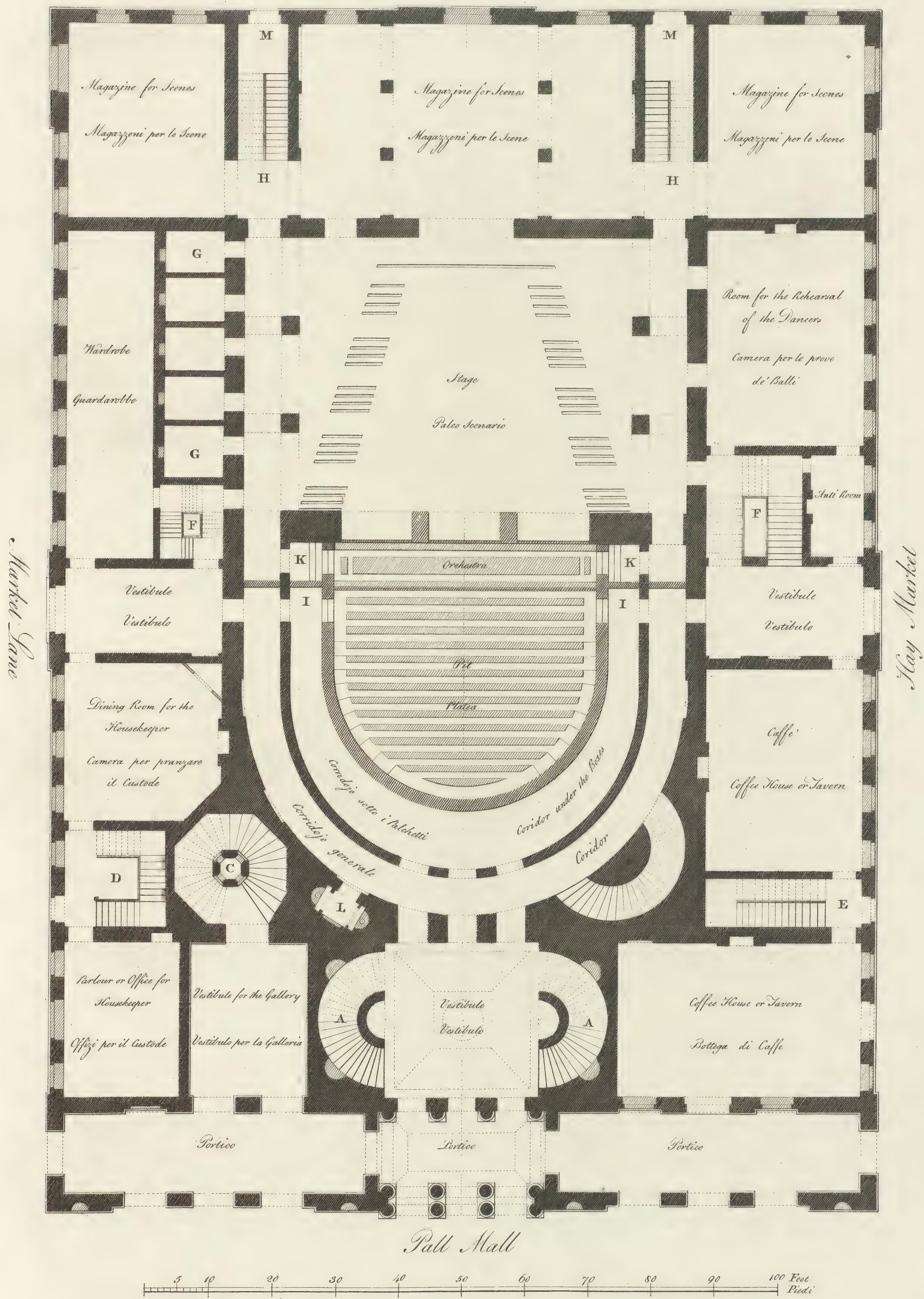
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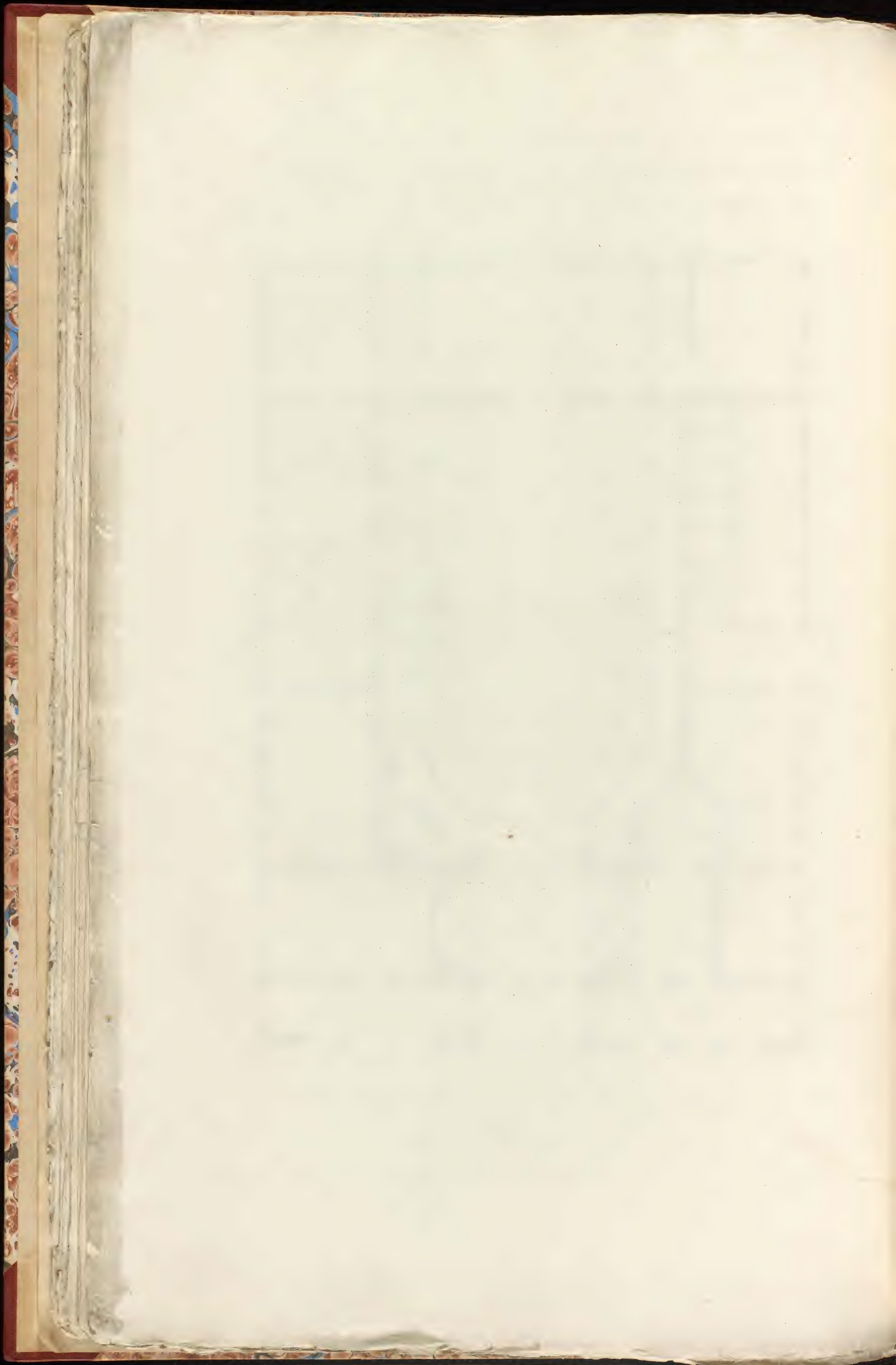
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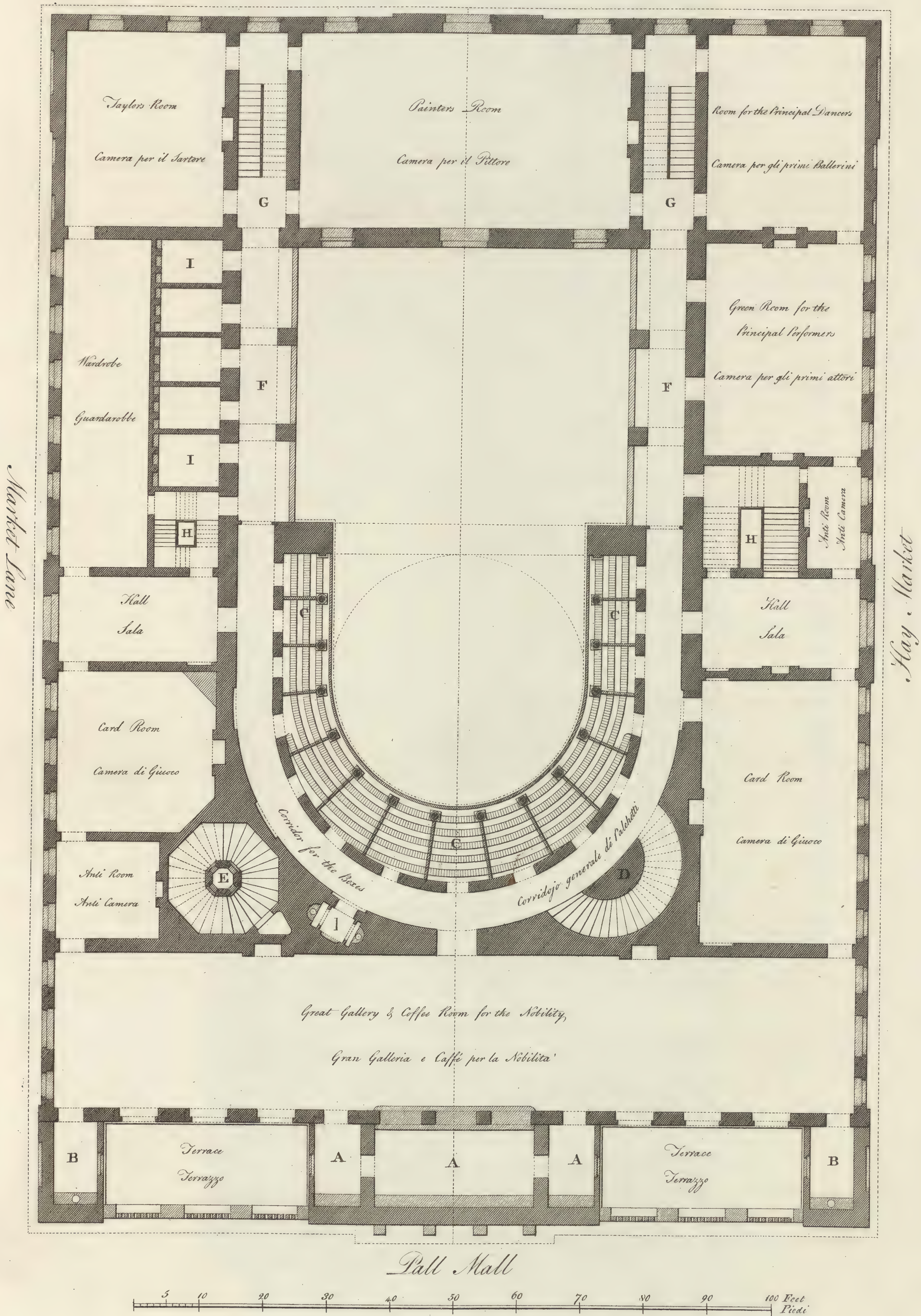


Plan of the Ground Floor of a New Theatre designed for the Opera, &c.
 Pianta del piano terreno d'un nuovo Teatro designato per l'Opera in Londra



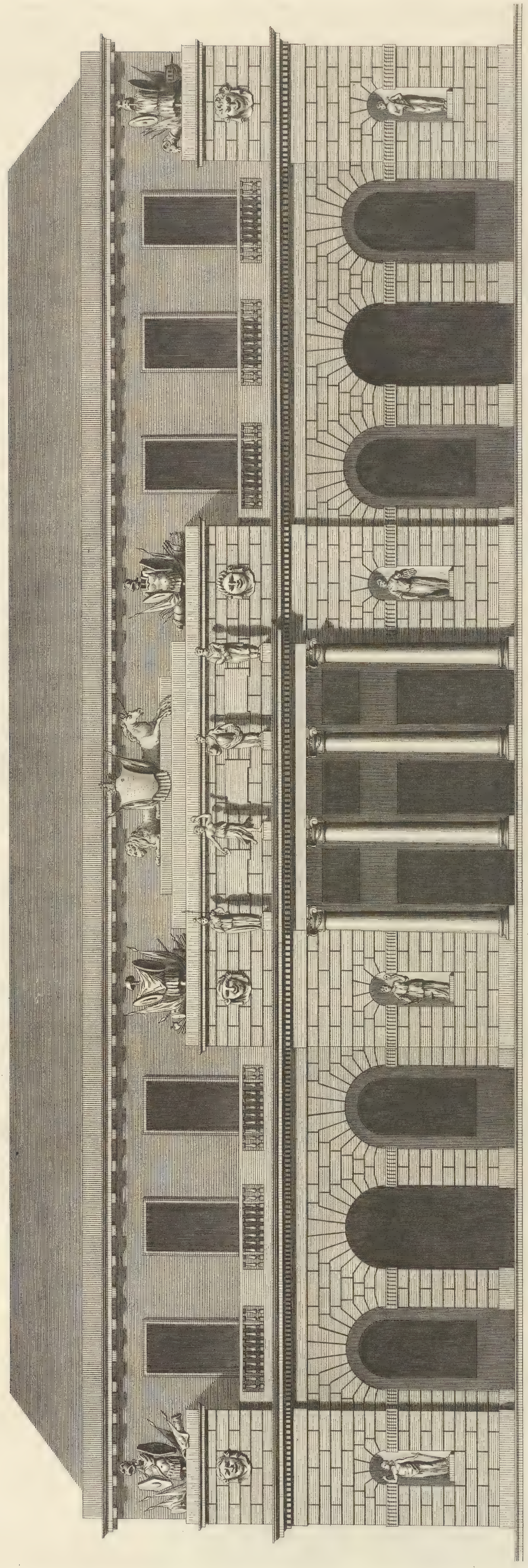


Plan of the Second or Principal Floor of a New Theatre designed for the Opera &c.
 Pianta del Secondo e principal piano d'un nuovo Teatro designato per l'Opera in Londra





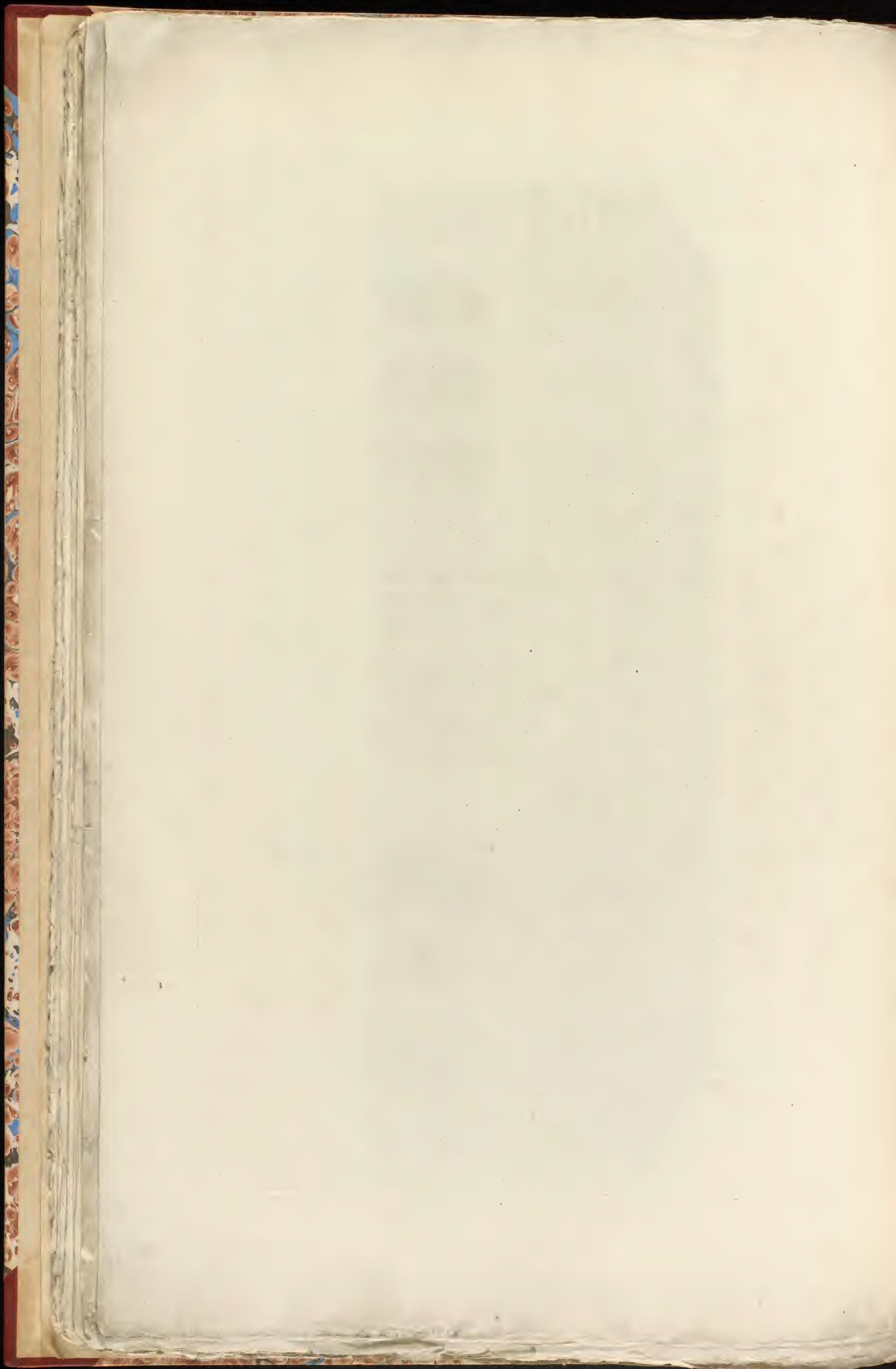
Elevation of the Principal Front of a New Theatre designed for the Opera &c.
Elevazione del prospetto principale d'un nuovo Teatro designato per l'Opera in Londra



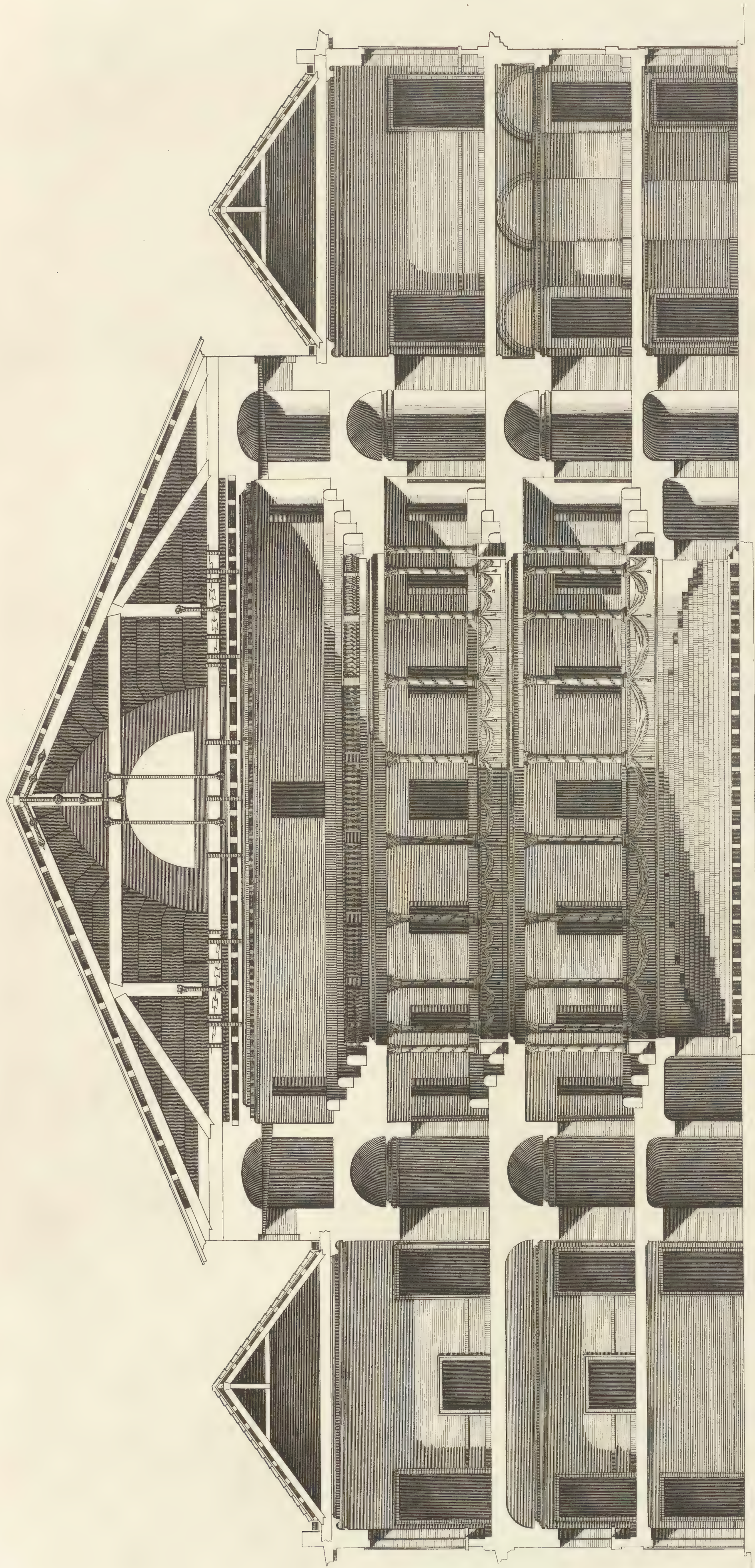
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T. Miller sculp.



Section of the Theatre &c. Sezione del Teatro &c.

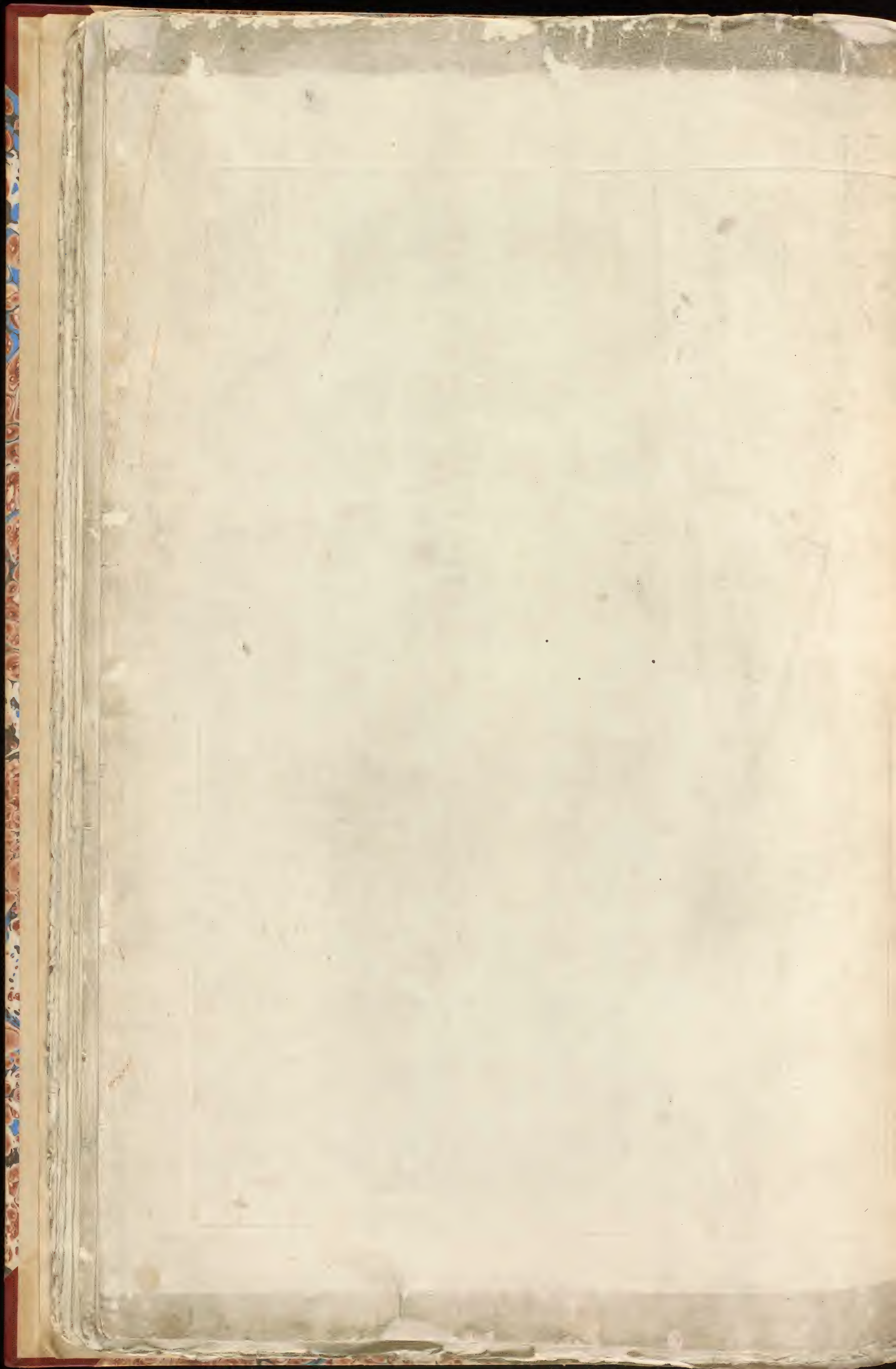


Scale in Feet
0 10 20 30 40 50 60 70 80 90 100 Feet

J. Lewis Archit.

Pubd. as the Act directs, 1779

J. Roberts Sculp.



ORIGINAL DESIGNS
IN
ARCHITECTURE;
CONSISTING OF
PLANS, ELEVATIONS, AND SECTIONS
OF
VARIOUS PUBLICK AND PRIVATE BUILDINGS:
EXECUTED, OR PROPOSED TO BE ERECTED, IN DIFFERENT PARTS OF
ENGLAND AND IRELAND.

WITH
DESCRIPTIONS AND EXPLANATIONS.

By JAMES LEWIS, ARCHITECT.

BOOK II.

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1797.

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James Stephens, Esq., Camerton House, near Bath
Rowland Stephenfon, Esq.
John Seale Esq., Mount Boon, near Dartmouth
William Sheldon, Esq.
Edward Stephenfon, Esq. Farley Hill, Berkshire
Thomas Strickland, Esq.
Thomas Sandby, Esq., R. A.
Thomas Skinner, Esq.
John Soane, Esq.
James Spiller, Esq.
Monsieur Seryel, Sculptor to the King of Sweden
George Scott, Esq.
Mr. John Smith
Mr. Scheemackers
Mr. Shelfton
Mr. Scrimshaw
John Stone, Esq.

T.

Right Honorable Lord Viscount Torrington
Right Honorable Lord George Thynne
Right Honorable Lord John Thynne
Charles Townley, Esq.
William Thomas, Esq.
—— Tatham, Esq.
James Taylor, Esq.
Mr. Thomas
Mr. T. Taylor, Bookfeller

U.

The Right Honorable the Earl of Upper Ossory

W.

J. Waller, Esq., M. P., Castle Town, Limerick
Bolton Waller, Esq.
James Wyatt, Esq., R. A., Comptroller and Surveyor General of His Majesty's Works
William Wales, Esq., F. R. S.
John Woodhouse, Esq.
Vincent Waldre, Esq., Dublin, Painter and Architect
Mr. Wing, Bedford
Mr. Whitehead, Ampthill
Mr. Thomas Whitehead
Messrs. Wilkie, Bookfellers
Mr. Wright

Y.

John Yenn, Esq., R. A., and F. S. A.

P R E F A C E.

IT is now many years since the Author published his first Book of Designs in Architecture. The very flattering approbation, with which that Work was honoured, has encouraged him to offer to the World this second Book, in hope of its meeting with an equally favourable reception.

It has been usual, and, in some measure, it is expected, in works of this kind, that not only a description and explanation of the Designs should be given, but that they should be accompanied with some general observations upon the study of the Art. Much has consequently been written upon this subject; and the Author of the present Work, sensible of his inability to add any thing important to the labours of his predecessors, would willingly have availed himself of that excuse, had he not observed, in common with much abler judges, not only a prevalent disposition to neglect, but attempts to innovate upon, the established orders, proportions, and general principles of Architecture.

To undertake to instruct the student in these elementary principles would indeed be superfluous; but he cannot be too often, or too seriously, cautioned against a capricious disregard and violation of them. It is with this view that the following observations are offered to his consideration.

I am, indeed, aware that this novel kind of Building to which I allude, and which as yet wants a name, has its admirers; and it is to be regretted that even Architects, of deserved reputation in other respects, have indulged themselves in these licentious deviations. For though the Art itself, in its essential parts, may be safe in their hands, yet, if its chastity be once corrupted, their copiers and imitators will proceed to greater liberties; till at last we shall look in vain for that pure and simple style of Architecture, which has been in general so much approved of, and cultivated in this island. It is dangerous to tamper with the Publick taste; and when we consider how prone men are to encourage innovators upon established customs, the slightest attempts to unfix the fundamental laws of the Art, even though the danger should not be thought so great as is here apprehended, ought to be resisted at the threshold.

It is unnecessary here to expatiate on the merits of those monuments of antient Architecture, the beauty and sublimity of which, even in their ruins, never fail to excite the admiration and astonishment of all who contemplate them. Nor will it, I think, be controverted, that the most celebrated Architects of modern times have drawn whatever is most excellent in their admired productions from the study of those ancient models. On the other hand, it is equally evident from the History of this Art, that in proportion as these models, and the principles deduced from them, have been deviated from, or relinquished, the Art itself has declined, and its productions, when compared with the labour and expence bestowed upon them, have been mean and without effect, or disgusting, extravagant, and ridiculous. The truth of this observation may be seen in innumerable works, both on the continent and in our own country; but it is particularly applicable to the buildings of modern Rome, which, with a few exceptions, are a disgrace to the Artists, who had the noble ruins, which still remain in that city and neighbourhood, for their study and example. Not but that marks of great genius are visible in many of their Designs: and this circumstance ought, therefore, to put us the more forcibly upon our guard against that love of novelty, by which these eminent men appear to have been drawn away from the ancient and established principles of the Art.

This departure from the rules of our best ancient models appears to have arisen, not solely from a love of novelty, which, when restrained within just bounds, may be indulged with safety, but also from a vain and presumptuous opinion of the superiority of our own judgement and abilities. But, if our expectations on this subject are at all to be guided by our experience, we shall have little reason indeed to hope, that our puny efforts will ever be able to raise the Art to a higher degree of perfection. I may ask, whether or not the ancient orders of Architecture have been improved by any of our modern innovators? I may ask, whether the attempts to form a new additional order have met with better success?

It may be objected, that these arguments are founded upon too strong a prejudice in favour of the established rules of the schools, and tend to limit the invention and to cramp the efforts of genius. If an attachment, bordering on superstition, to the venerable ruins of Greece and Italy,---if a decided preference of those monuments of antient Art, and of that style of Architecture which is deduced from them, over every work that has been since produced, in which the Architect has not made those models the object of his study,---be prejudice, I acknowledge

the charge, and can only appeal in my justification to the comparison, which it is in the power of every one to make, between the effects produced by the former, and the capricious innovations of the present day.

The other part of the objection I conceive to be entirely without foundation. An attentive study of the best examples of Grecian and Roman Architecture, as recommended by the most eminent Architects, Palladio, Vignola, &c.; and a strict adherence to the fundamental principles on which they are formed, are here insisted upon,---not a servile imitation and copying of their works, or an implicit obedience to the exact proportions dictated by any master. Those very models, which I recommend as the principal object of our study, afford themselves a sufficient proof of the infinite variety which the productions of this Art are capable of comprehending, even within the limitations I contend for. The different effects, which not only the several orders of Architecture, but any particular style of composition, will produce when observed at various points of view; the character, the situation, the destination of the work proposed, and a variety of other circumstances relative thereto, will afford ample room for the exercise of the taste and judgement, and even fancy, of the Artist. If he possess original genius, it will shew itself; but it will be genius taught by science,---the genius of a Jones, a Wren, or a Vanbrugh. In the designs of those eminent Architects, it must be allowed, there are some things to censure; but there are infinitely more to admire and to praise. And, perhaps, a better exemplification of the opinions I have here laid down can no where be found than in the works of the celebrated person last mentioned. No Architect of modern times has shewn greater powers of genius and invention: witness his Blenheim and his Castle Howard. At the same time his faults (for faults he had) may afford us a lasting caution against the danger of giving way to a loose and capricious fancy. Had he more closely adhered to the pure and simple style of composition, no man would have so well merited universal admiration. It was in an attempt to unite various and heterogeneous masses with the orders of Architecture in his buildings, that he failed. It is this that has given a heaviness, wildness, and extravagance to their character; and it is undoubtedly the principal cause why Sir John Vanbrugh does not hold that distinguished rank as an Architect in the world, which, notwithstanding his errors, he justly deserves.

The Designs now published, one only excepted, were made for public and private buildings in this kingdom and in Ireland: many of them have been already

carried into execution. Three of them are alterations of old houses, the principal merits of which must consist, as in all other cases of the same sort, in preserving as much as possible of the former building, consistently with the improvements proposed.

Plans of the houses before the alterations were made are given with them; by a comparison of which, with the plans as altered, a judgement may be formed how far the houses have been improved. As each Plate has a scale of feet and inches, it was thought unnecessary to mark in figures the dimensions of the rooms, or the proportions of the various parts.

Description and Explanation of the Plates.

PLATES I. AND II.

Plan of the Market and Store Houses, with the Elevation of the North and South Fronts of the Market Building, designed for the City of Limerick.

THESE Buildings were to be erected upon the Quay near the Bridge, and on the South side of that part of the river Shannon which divides the English from the Irish town. The whole is principally intended for a Corn Market.

Plate I. The Plan.

a. Market Building: *b.* Store Houses: *c.* Streets for a continuation of the Store Houses, which are to consist of six stories, each about seven feet six inches in height.

Plate II. Elevation of the North and South Fronts of the Market Building.

PLATES III., IV., V., VI., VII., AND VIII.

Plans and Elevations of the alterations and improvements of the House and Offices, Stabling, Coach-houses, &c., at Bletchington Park, in Oxfordshire, the seat of ARTHUR ANNESLEY, Esq.

This House is situated about eight miles north west of Oxford, about four miles from Woodstock, on an eminence commanding very extensive and agreeable views to the south east and north west. The alterations were begun in the year 1782. The Coach-houses, Stabling, &c., are new. The north-west and south-east new fronts of the House are principally of Windrush stone, taken from a quarry not far from Burford. This stone is very durable, and of a pleasing tint.

Plate III. Plan of the Principal Floor before, and after the Alterations.

Plate IV. Plan of the Basement and Chamber Floor as altered.

a. Kitchen: *c.* Scullery, Pantry, and Larder: *b.* Butler's Room: *i.* Strong Clofet: *d.* Housekeeper and Still-rooms: *f.* Servants' Hall: *G. g.* Wine, Ale, and Beer Cellars.

Chamber Floor.

a. Chambers: *b.* Dressing Rooms: *c.* Water Clofet. N. B. An Attick Floor above.

Plate V. South-east Elevation.

Plate VI. North-west Elevation.

Plate VII. Plan of the Offices, Stabling, Coach-houses, &c.

a. Hunters Stable: *b.* Coach-horse Stable: *c.* Saddle-horse ditto: *d.* Coach-houses: *e.* Saddle Rooms: *f.* Laundry: *g.* Washhouse: *b.* Brewhouse: Chambers and Lofts above.

Plate VIII. Elevation of the Stabling, &c.

PLATES IX. AND X.

Plan and Elevation of a Temple, to be built at Lodore, near Kefwick, in Cumberland, for ROWLAND STEPHENSON, Esq.

This Building is to be erected on a very romantick spot, not far distant from the celebrated Waterfall near the Lake. The entrance front, and the two side views will command most delightful prospects.

Plate IX. The Plan.

Plate X. The Elevation of the Entrance Front.

PLATES XI. AND XII.

Plans and Elevation of a Villa, designed for JOHN SARGENT, Esq. M. P. at Lavington, in Suffex.

Lavington is situated about four miles south from Petworth, on an eminence commanding fine and distant views of the north-west part of Suffex, and the southern side of the Surry hills, with views to the north-east and west of the woods and parks of Cowdry, Petworth, and Burton; with a pleasing effect from the water at the latter place.

These Designs are not executed, but a New House (see Plate XII*.) has been built and lately finished under my direction. The House built is of white brick, with a portico to the south entrance, of the Ionick order, which, with the other decorative parts, are of Portland stone.

Plate XI. Plans of the Principal and Chamber Floor.

a. Bed-rooms: *b.* Dressing-rooms: *c.* Closet.

Plate XII. Elevation of the South Front.

Plate XII*. Plan of the Basement and Principal Floor of Lavington, as executed.

PLATES XIII. AND XIV.

Plan and Elevation of a Casino, to be built at Lough Coutra, near Gort, in Galway, for JOHN PRENDERGAST SMYTH, Esq. M. P.

This Building is designed for the accommodation of parties of pleasure on the lake, upon the banks of which it is situated. The views of the neighbouring hills are extensive and variegated, interspersed with plantations; and the surrounding rocks form a fine contrast with the lake. The Offices are intended to be partly on the basement floor, and

partly behind the rooms on the principal story, and to be concealed by the plantations. The stone for the building is of an excellent quality and colour, and is to be found in a quarry not a quarter of a mile from the spot.

Plate XIII. Plan of the principal Floor.

Plate XIV. Elevation of Entrance Front.

PLATE XV.

Plan and Elevation of a Greenhouse, designed for Lord CARTERET, at Haynes, in Bedfordshire.

PLATES XVI., XVII., AND XVIII.

Plans and Elevation of Eydon Lodge, in Northamptonshire, designed and built for the Reverend FRANCIS ANNESLEY.

This House is on an elevated situation, about ten miles from Daventry, and near the same distance from Brackley, Towcester, and Banbury, commanding extensive views to the south and west over parts of Northamptonshire, Oxfordshire, and Warwickshire. The House is built of stone from a quarry adjoining the estate, which is of a brown colour; but the columns, entablature, and other decorations are of Warwickshire stone of a light tint, which gives a pleasing contrast to the rest of the Building.

Plate XVI. Plan of the Principal and Chamber Floors.

a. Bed-rooms: *b.* Dressing-rooms: *c.* Closets.

Plate XVII. Plan of the Basement and Attick Floors.

a. Kitchen: *b.* Scullery: *c.* Servants' Hall; *d.* Wine, Ale, and Beer Cellars: *e.* Housekeeper: *f.* Butler's room: *h.* Larder, &c. I. Court-yard, with sundry Offices and conveniences.

Attick Floor.

c. Bed-rooms : *d.* Landing : *e.* Lead flats.

Plate XVIII. Elevation of the South-west Front.

The intercolumniations in this front are made much wider than I wished, from an apprehension entertained by Mr. Annesley, that, if the spaces were less, it would darken the dining and drawing rooms, which lie behind, and have access to the portico.

PLATE XIX.

Plan of the principal Floor of Sutton, in Bedfordshire,
before and since the Alterations.

This House belongs to Sir Mountague Burgoyne, Bart. It is one mile from Potton, and three miles east of Biggleswade. The situation is low, but commands some pleasing home views.

PLATE XX.

Plan and Elevation of a Temple for Sutton Park, in
Bedfordshire.

This Temple was designed for Lady Burgoyne, and intended to be placed on a favorite spot, called *John a Gaunt's Hill*.

PLATES XXI. XXII. XXIII. AND XXIV.

Plans, Elevation, and Section for the New Theatre in the City of Limerick, and for the House of JOHN PRENDERGAST SMYTH, Esq. M. P., communicating therewith.

These Designs were made in 1788, several years before the Theatre at the Pantheon, the new Opera House, or the Theatres of Covent Garden and Drury Lane, as they now exist, were built. The drawings were approved of by the Committee of the Nobility and Gentry, subscribers for the building, and a model was made by their desire for the better understanding of the design.

The form and construction here adopted, is much better suited to Theatres, built on a small, than on a large scale; for though the removal of columns and pilasters from the support of the boxes and galleries is of great advantage to the spectators, yet the Architectural effect is much injured by it, and more especially when the projection from the walls is considerable, as must be the case when the seats exceed two in depth. This building is to be erected on the site of uncovered ground adjoining the Assembly House, on the quay; and though the situation is convenient in many respects, yet the form of the ground was unfavourable for the purpose, and particularly for the part appropriated to the stage.

The entrance to the boxes is from the Hall and Vestibule of the Assembly House, the landing of the Great Stairs of which, leads to the Corridor of the Boxes, and is continued to the Ball and Card Rooms, a circumstance highly pleasing to the nobility and gentry of that country and city, as their assemblies are always held at the same time in which the Theatre is open.

The entrance to the Pit and Galleries is in the back street.

The apartments in front, adjoining the quay, are for the residence of John Prendergast Smyth, Esq. M. P., during his stay in the city, who gave the ground for the building of the Theatre, and was the principal promoter of the undertaking.

Plate XXI. Plan of the Ground Floor, and First Tier of Boxes, &c.

a. Anti-room: *b.* Dining-room: *c.* Hall of Entrance to Mr. Smyth's House. *d.* Staircases: *e.* Powdering-room: *f.* Area: *g.* Pit, &c.: *h.* Boxes: *i.* Corridor: *k.* Performer's Dressing-rooms: *l.* Staircases for Galleries and Performers: *m.* Door to the Green-room in the Assembly House: *n.* Entrance to the Corridor of Boxes from the Assembly House stairs: *o.* Hall of the Assembly House. The parts shaded dark are the old walls.

Plate XXII. Plan of the One Pair of Stairs Floor, and Second Tier of Boxes, &c.

a. Anti-room: *b.* Drawing-room: *c.* Study: *d.* Servants'-room: *e.* Staircases to the House: *f.* Communication to the Boxes: *g.* Mr. Smyth's Private Box: *h.* Boxes: *i.* Performers' Dressing-rooms: *k.* Gallery-stairs continued: *l.* Stairs for the Boxes: *m.* Water Closets.

Plate XXIII. Elevation of the Front towards the Quay.

Plate XXIV. Section of the Front of the Stage, &c.

PLATES XXV. AND XXVI.

Plans and Elevation of a Villa, designed to be built at Lodore, in Cumberland, for EDWARD STEPHENSON, Esq.

The situation proposed for this Villa commands some of the finest views in that admired country. The surrounding objects being bold and magnificent, it has been attempted to give a strong and bold character to the style of Architecture, that the effect of the building might in some measure harmonize with the character of the country.

Plate XXV. Plan of the Principal and Basement Floors.

The Offices are adjoining to the House on the side, and contain the Kitchen, &c. &c.
a. Arched Cellars for Wine, Ale, and Beer: *b.* Servants' Hall: *c.* Housekeeper's room: *d.* Butler's room.

Plate XXVI. Elevation of the Entrance Front.

PLATES XXVII. AND XXVIII.

Plans and Elevation of Nasing, in Essex, with the proposed Additions, designed for WILLIAM PALMER, Esq.

This House is situated about five miles north of Waltham Abbey, and about the same distance from Epping, and Stanstead, in a hilly and retired country, and commanding some very pleasing views. The Plans and Elevation have been varied in the execution, and bows have been added to the north and south ends. The portico is not yet put up.

Plate XXVII. Plan of the Principal and Chamber Floors.

The parts shaded dark are the new building. *a.* Bed Chamber: *b.* Dressing-rooms.

Plate XXVIII. Elevation of the East Front, as proposed.

PLATES XXIX. AND XXX.

Plans and Section designed for Coole House, in the County of Galway, the seat of ROBERT GREGORY, Esq.

This house is to be erected within four miles of the town of Gort; the situation commands some very extensive views of picturesque hills to the south and to the west; there is also a fine lake and rivulet in view of the south and west fronts, and a wood to the north.

Plate XXIX. Plan of the Principal and Basement Floors.

a. Servants' Hall: *b.* Chamber for Ditto: *c.* Ale, Wine, and Beer Cellars: *d.* A Room for brushing Clothes: *e.* Butler's-room: *f.* Strong Closet: *g.* Housekeeper's Room. The Offices, on the side, contain the Kitchen, Scullery, Larder, and various other conveniences.

Plate XXX. Section from East to West.

PLATES XXXI., XXXII., XXXIII., AND XXXIV.

Plans and Elevation of a Villa, designed for the Right Honourable SILVER OLIVER. 1789.

This Villa is to be situated in the neighbourhood of the City of Cork, and will have a fine view of the Cove and the beautiful scenery near it.

Plate XXXI. Plan of the Basement Floor.

a. Butler's room: *b.* Servants' chamber: *c.* Servants' chamber: *d.* Wine, Ale, and Beer cellars: *e.* Room for brushing clothes, &c.: *f.* Servants' Hall: *g.* Housekeeper's room: *h.* Still room: *i.* Situation for the Kitchen, Scullery, Larder, &c.

Plate XXXII. Plan of the principal Floor.

Plate XXXIII. Plan of the Chamber Floor.

a. Bed Chambers: *b.* Dressing-rooms.

Plate XXXIV. Elevation of the North Front.

PLATE XXXV.

Elevation of a Park Entrance at Long Leat, in Wiltshire, designed for the Most Noble the MARQUIS of BATH.

This Design was approved of, and intended to be built of the Bath stone.

PLATES XXXVI. AND XXXVII.

Plans and Elevation designed for a publick Museum.

These Designs were a study of the Author's some years since; and as the composition has been much approved by persons, upon whose judgement he relies, they are at their request introduced into this Work.

Plate XXXVI. Plan of the Principal Floor.

Plate XXXVII. Elevation of the Principal Front.

PLATES XXXVIII., XXXIX., XL., AND XLI.

Plans and Elevation designed for a New Hospital of Lunatics, proposed to be built in Old-street Road. 1777.

Some few years after the above Designs were made, a New Hospital, called St. Luke's, was built and finished on the same scite of ground, under the direction of George Dance, Esq., Architect of the City of London.

Plate XXXVIII. Plan of the Ground Story of all the Buildings.

The Infirmary, Kitchen, and other Offices, are distinct from the main building; a separate way is made to them, together with a cartway for the convenience of the Hospital. The right-hand side of the main building is intended for the Women, and the left for the Men, on all the stories.

a. Waiting room: *b.* Steward's apartment: *c.* Matron's room: *d.* Keeper's room: *e.* Galleries: *f.* Area, or Court: *g.* Cells: *h.* Rooms for warming the Patients: *i.* Washing place and Pump, Water-closet, &c.: *j.* Arcade of the Infirmary: *k.* Kitchen: *l.* Wash-house, &c.: *m.* Provision room: *n.* Larder: *o.* Cartway: *p.* Apothecary's house: *q.* Garden to the Infirmary.

Plate XXXIX. Plan of the One Pair of Stairs Story.

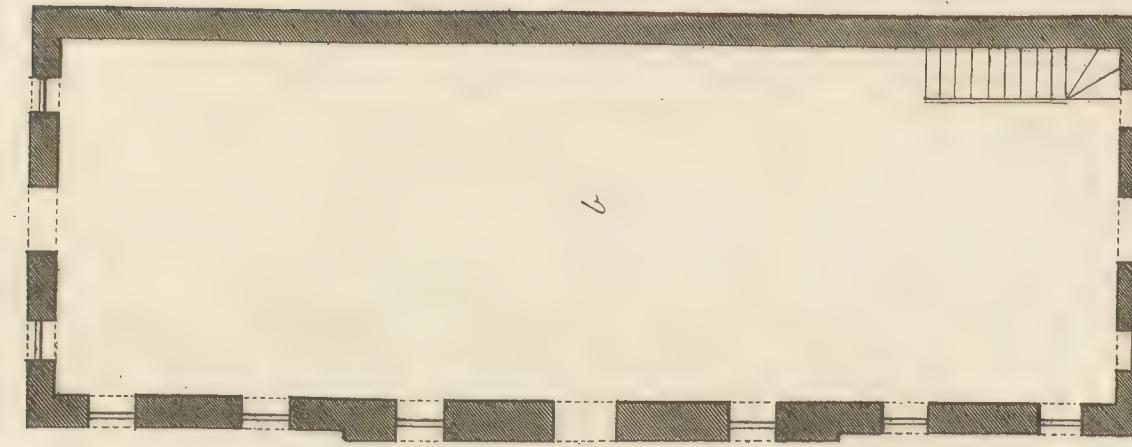
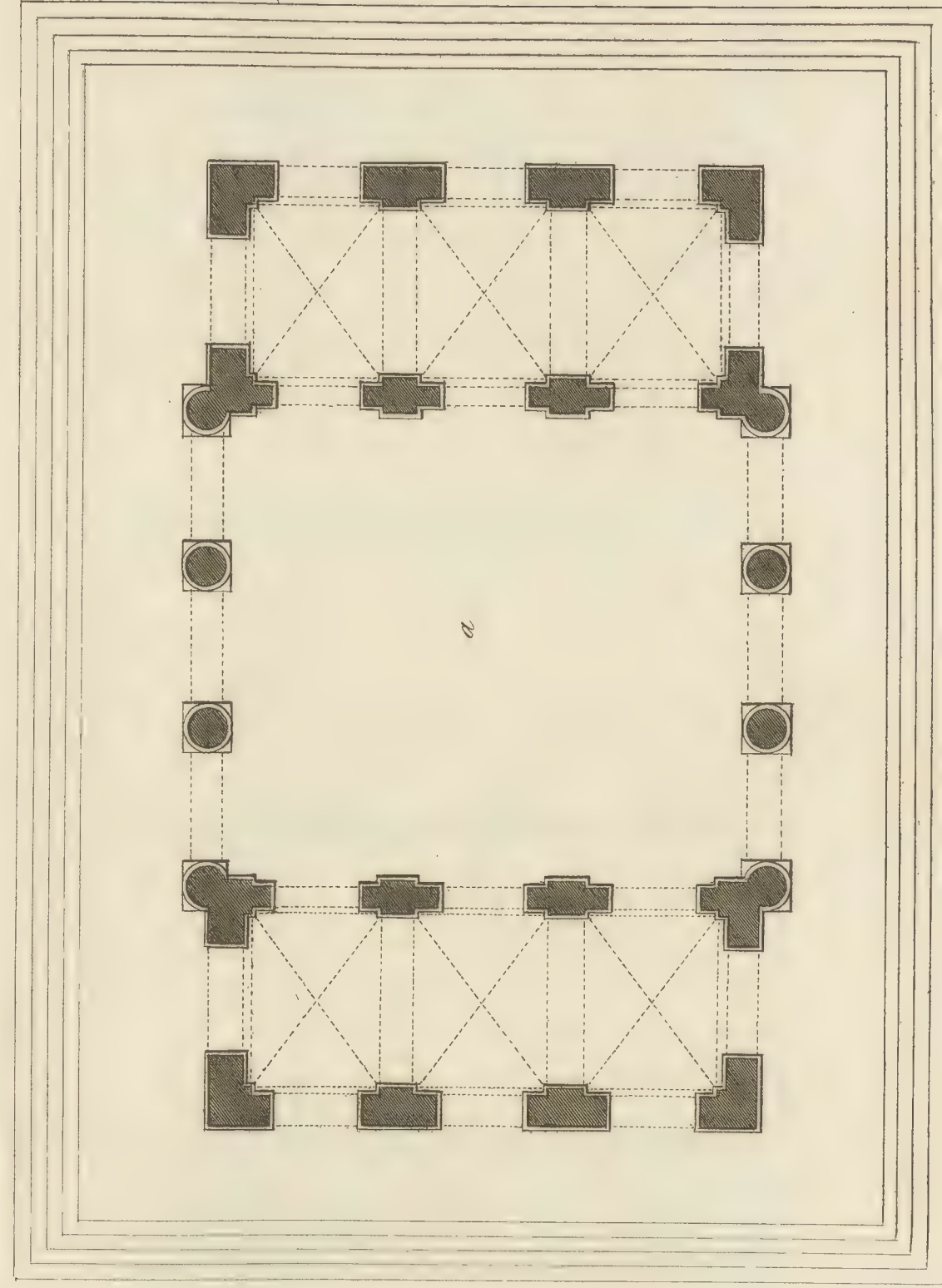
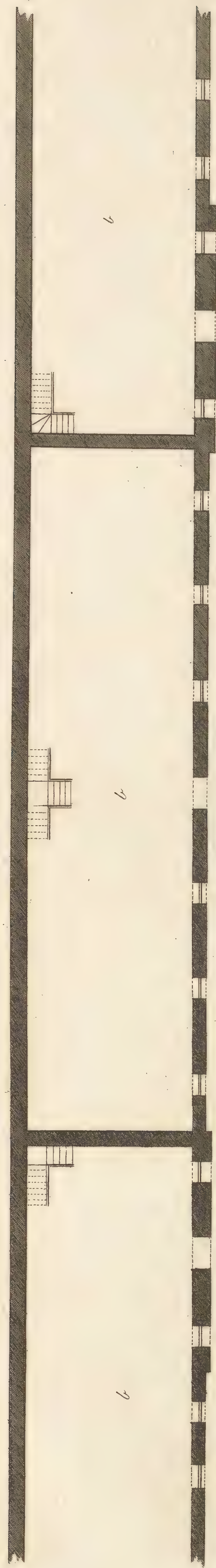
a. Committee room: *b.* Anti-room: *c.* Physician's ditto: *d.* Surgeon's ditto: *e.* Area, or Courts continued: *f.* Keeper's room: *g.* Galleries: *h.* Cells: *i.* Rooms for warming of Patients: *j.* Matron's room: *k.* Infirmary for Men and Women: *l.* Apothecary's house.

N. B. On the Attick story over the center and wings are Cells, the Steward's and Matron's rooms, and Servants' chambers; and on the Basement various arched cellars for Beer and Coals; also Hot and Cold Baths for the Men and Women.

Plate XL. AND XLI. Elevation of the South or principal Front of the Hospital to Old-street Road.

Plan for the Market & Storehouses of the City of Liverpool.

Pl. 1.



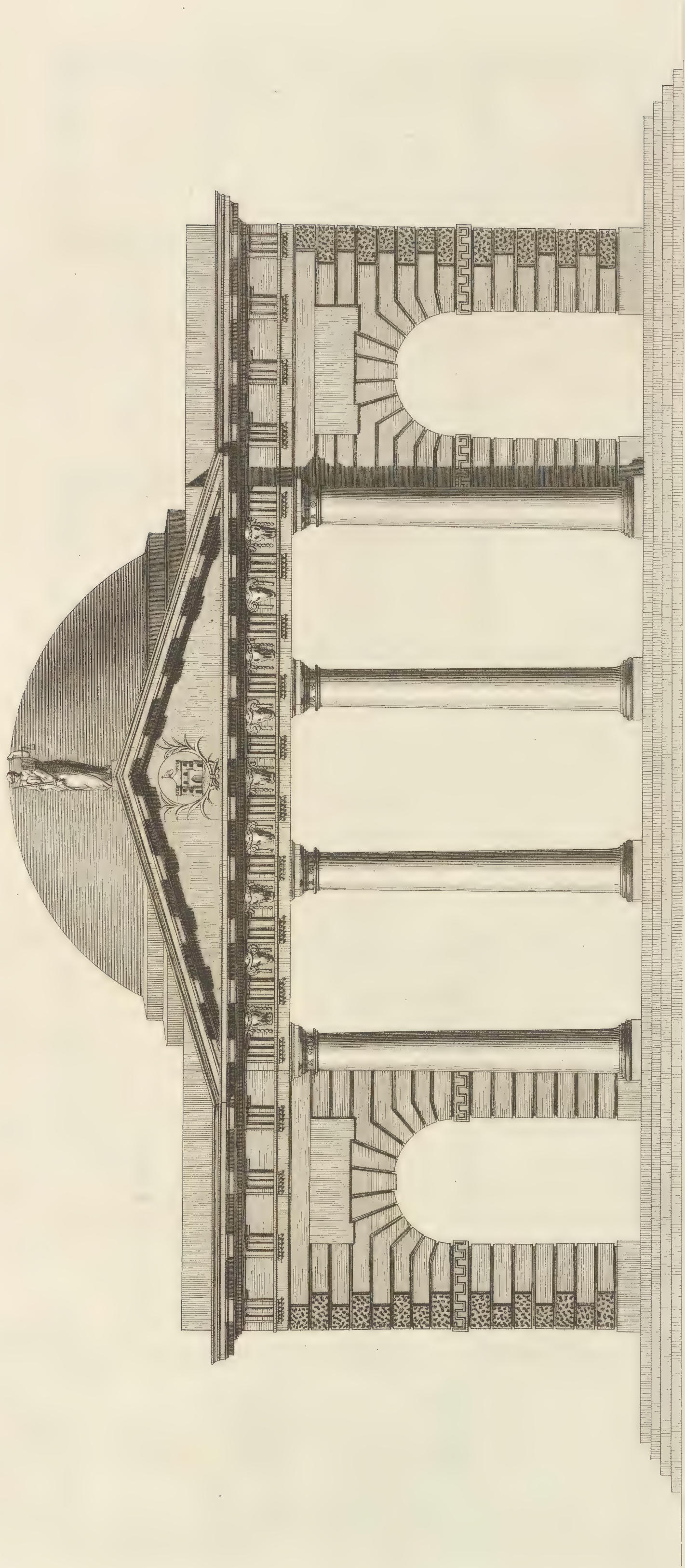
J. Lewis Arch.

Published as the Act directs 1794.

J. Miller Sc.



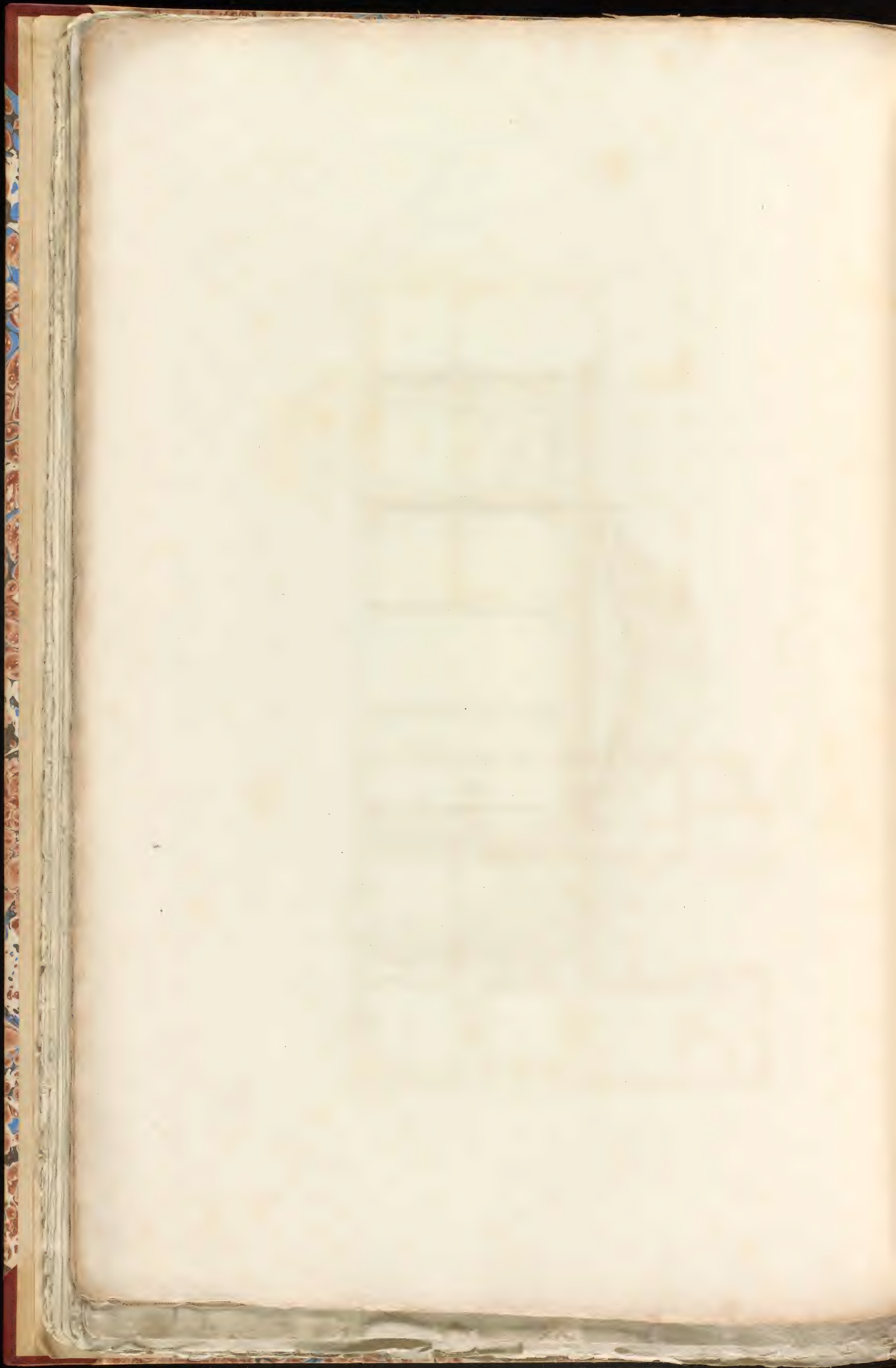
North and South Elevation of the intended Market,
at Limerick.



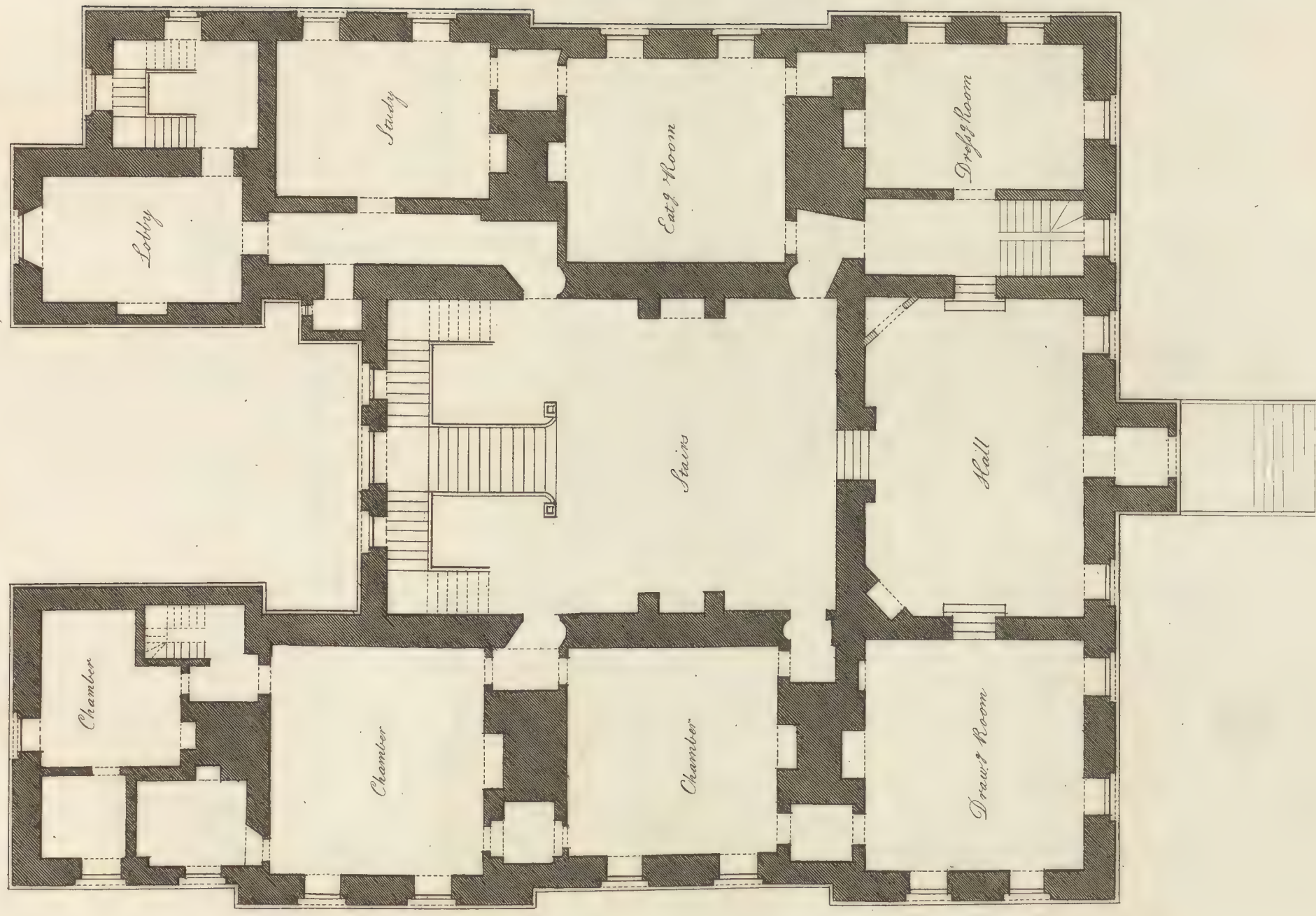
J. L. L. Architect.

Engraved by J. L. L. 1796.

J. Miller del.

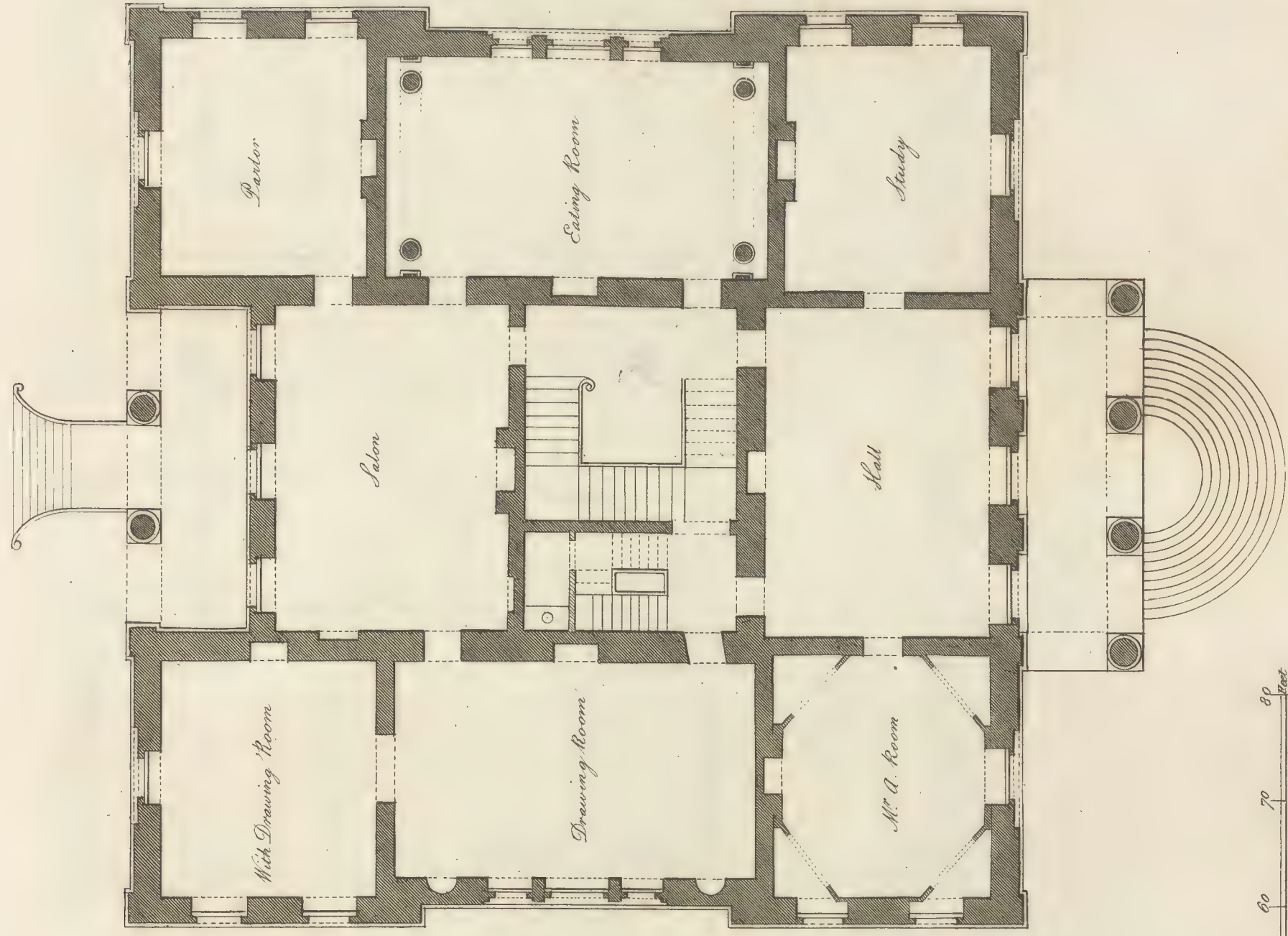


Plan of the Principal Floor of Blenheim, 1782.



J. James Archt.

Plan of the Principal Floor as altered.

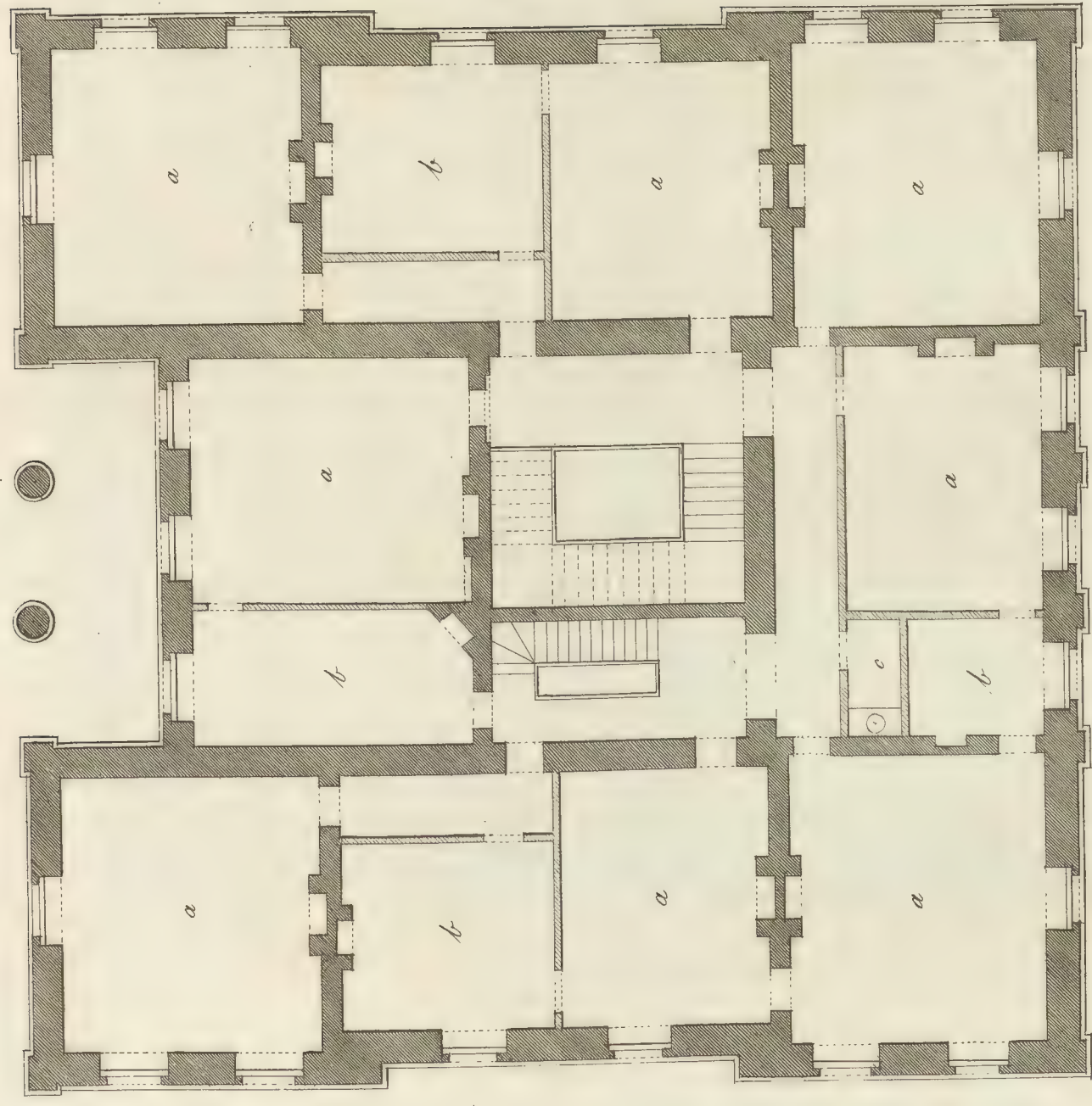


Enlarged as directed 1798.

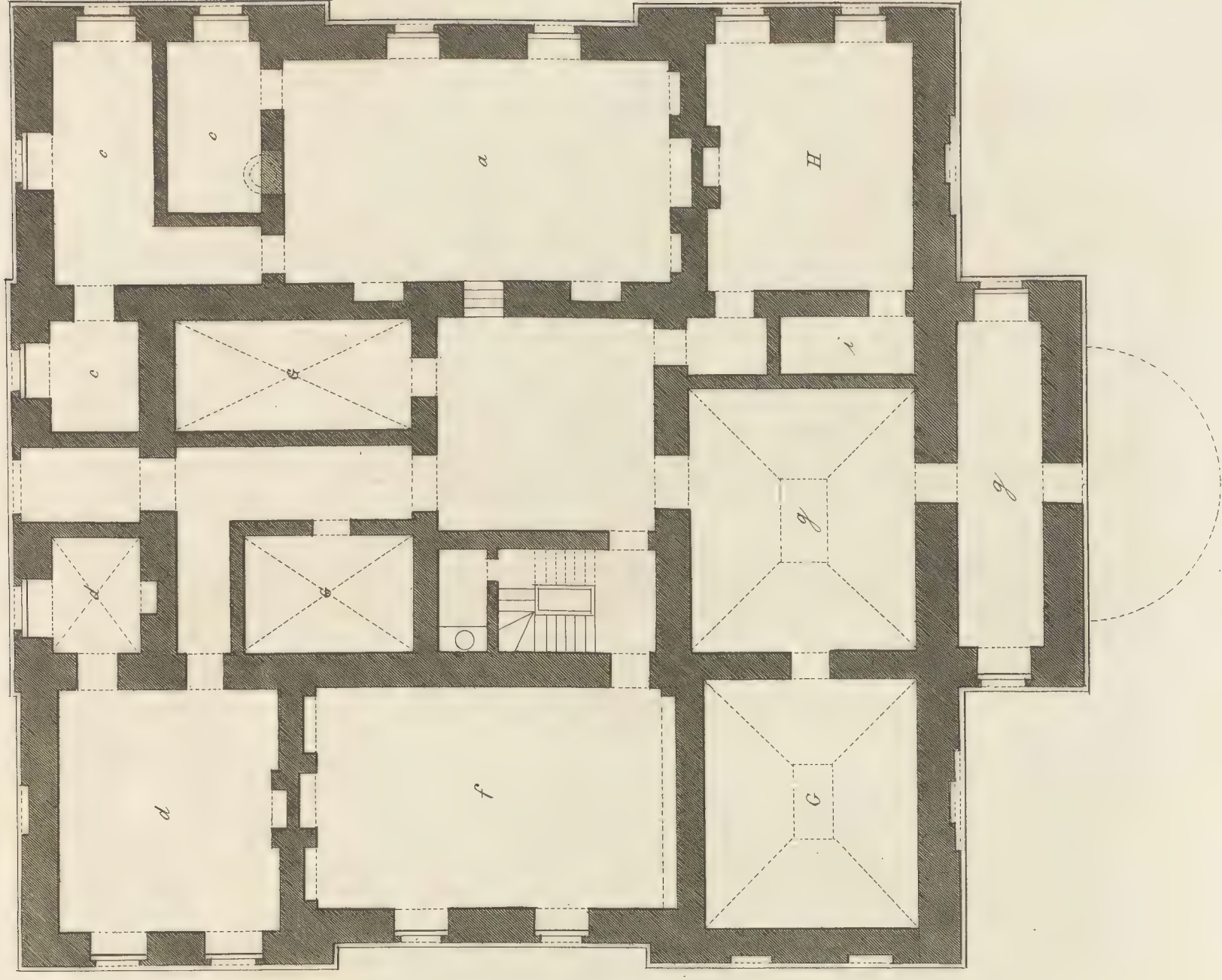




Plan of the Chamber Floor of Bletchington.



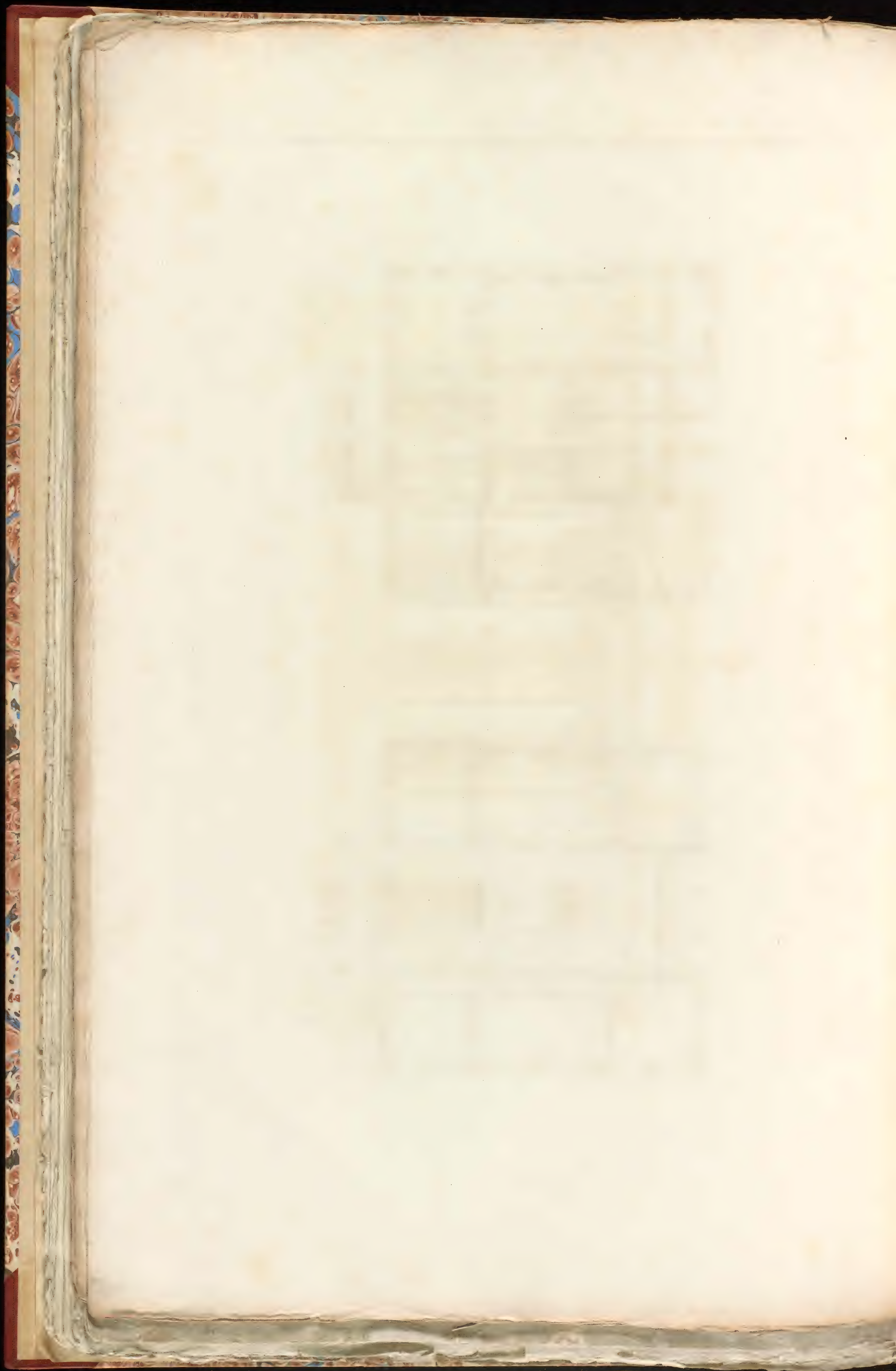
Plan of the Basement Floor of Bletchington.



T. Miller Sculp.

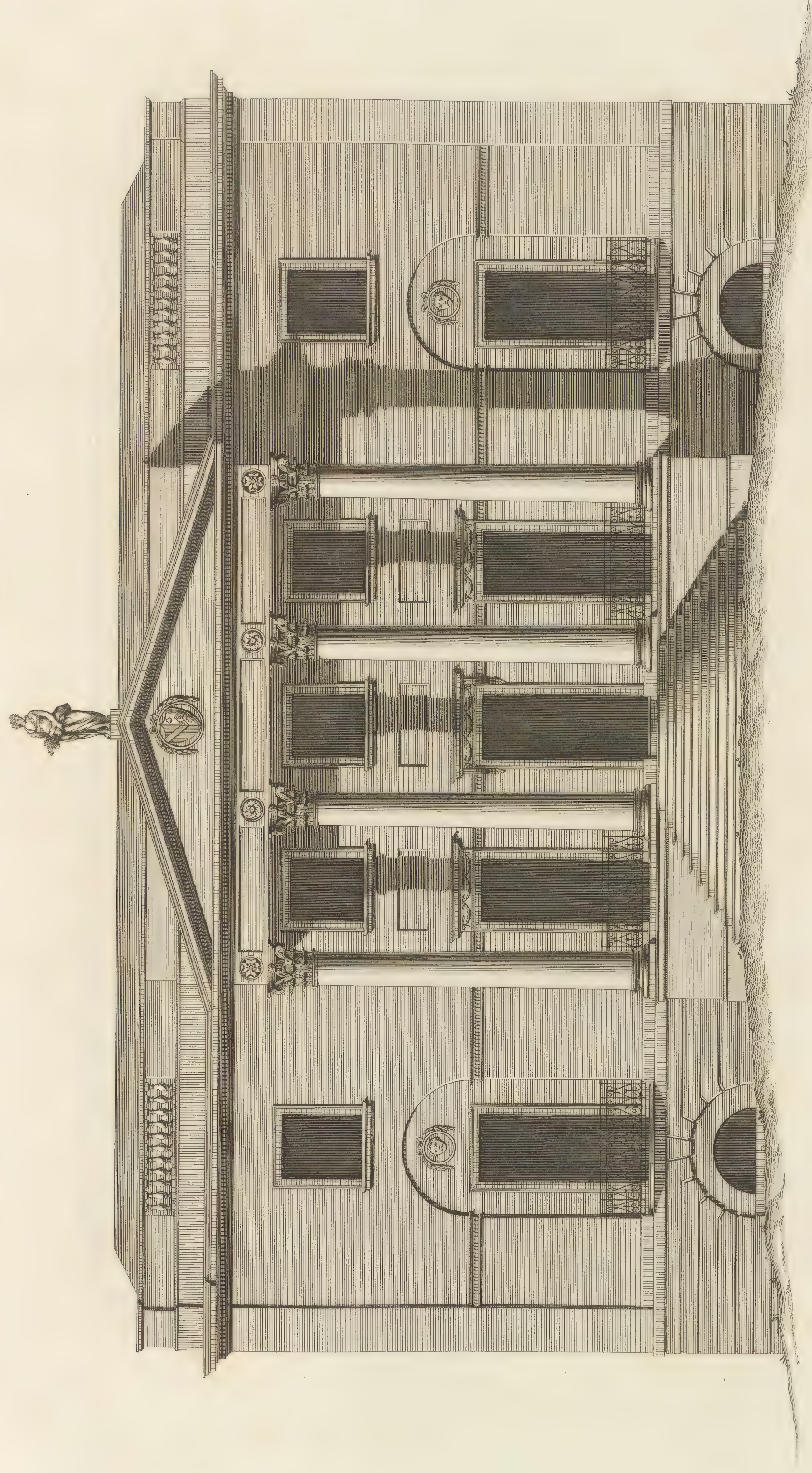
Published as the Act directs. 1796.

J. Lewis Architect.



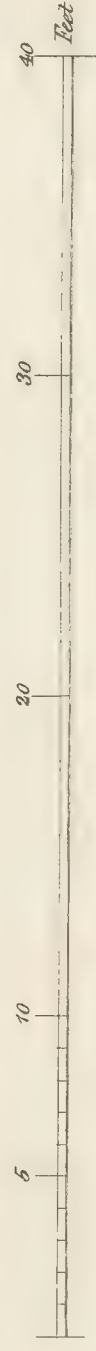
South East Elevation of Bletchington, in Oxfordshire.

Pl. V.



J. Lewis, Architect.

Published as the Act directs 1796.

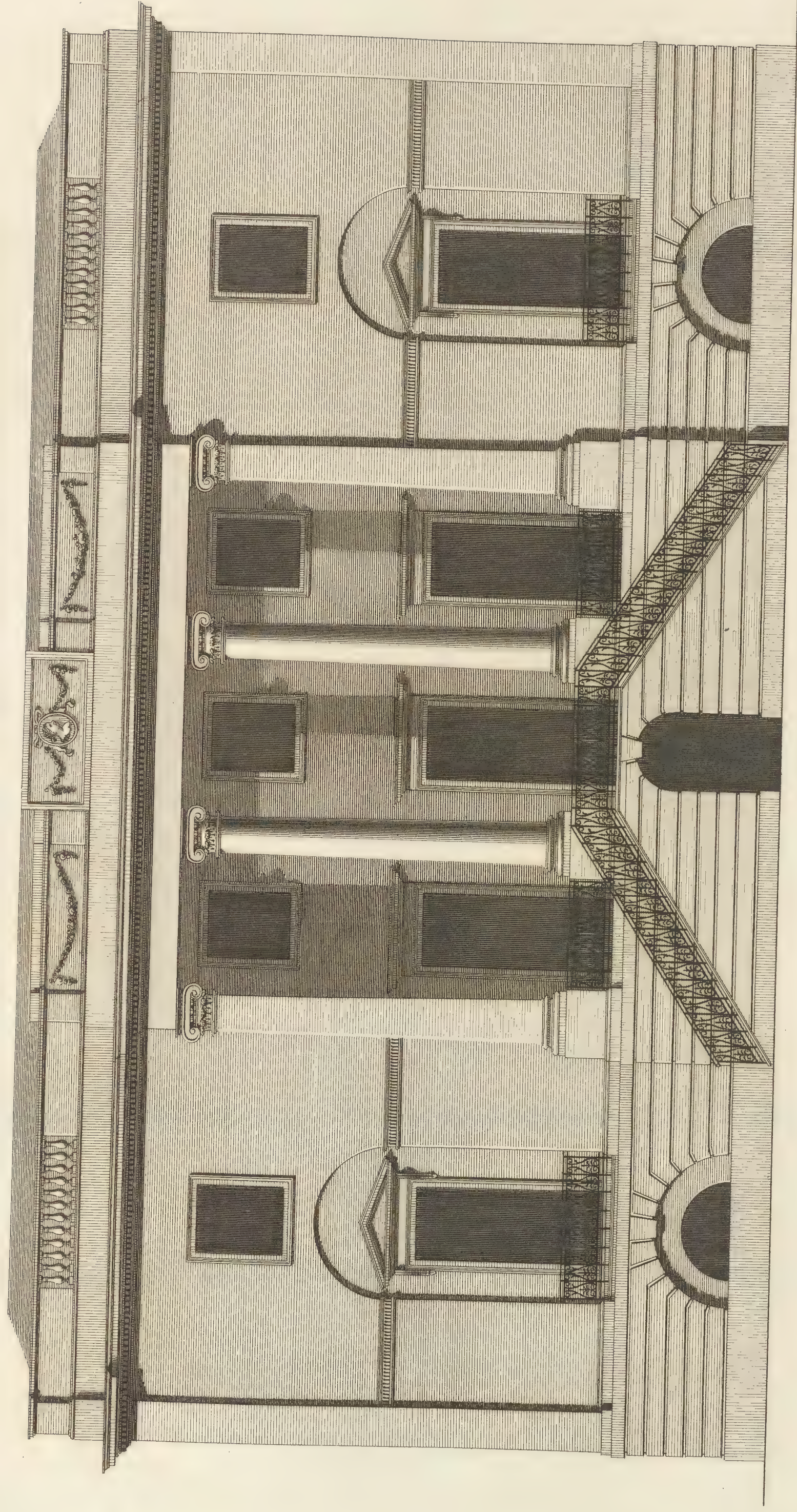


J. Roberts, Sculp.



North West Elevation of Bletchington in Oxfordshire.

Pl. VI.



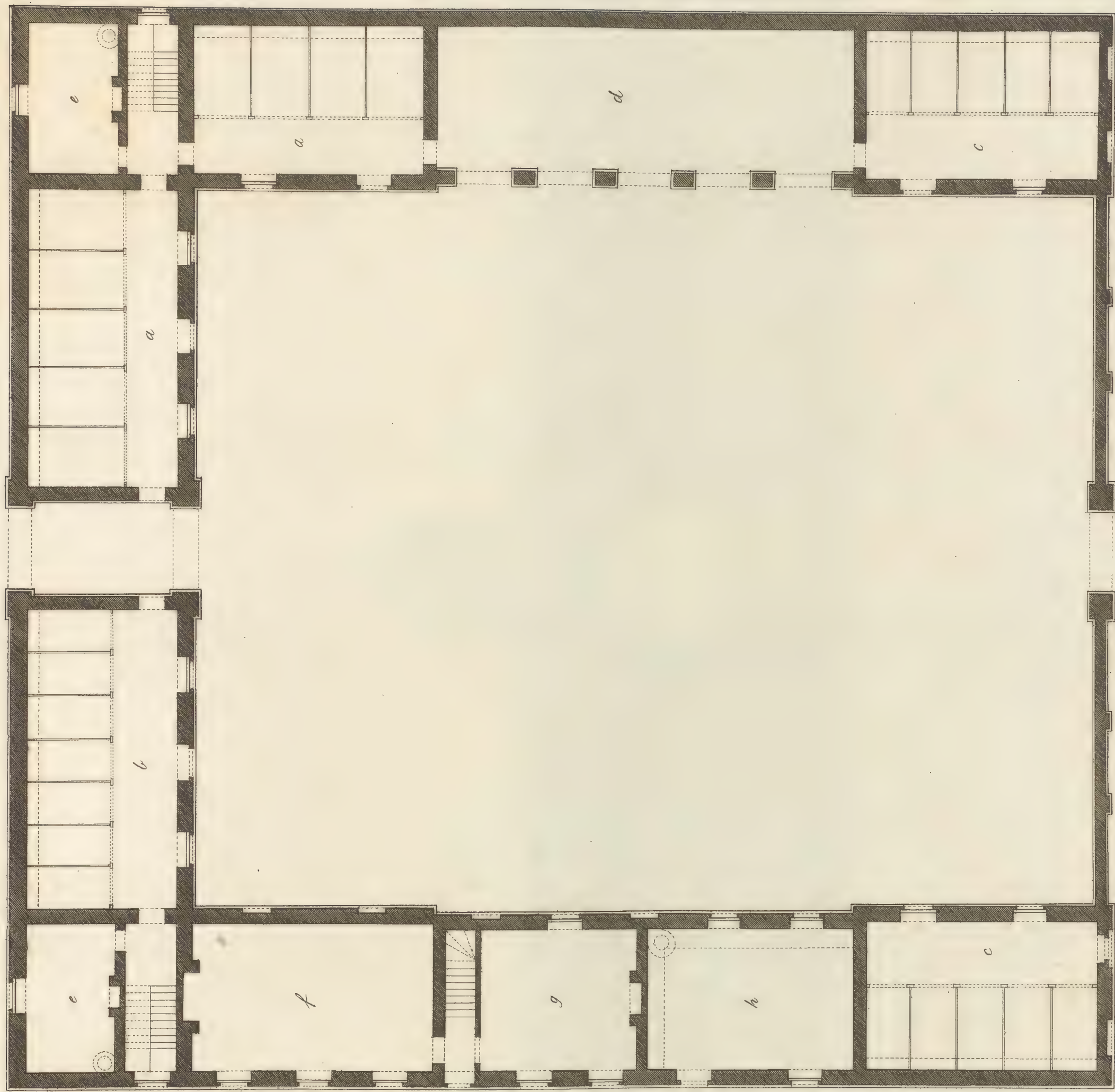
J. Lewis Architect.

Published as the Act directs 1796.



J. Roberts Sculp.





Plan of the Offices at Blitchington, in Oxfordshire.

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Published as Sheet No. 196.

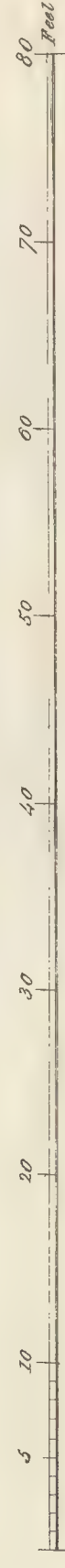
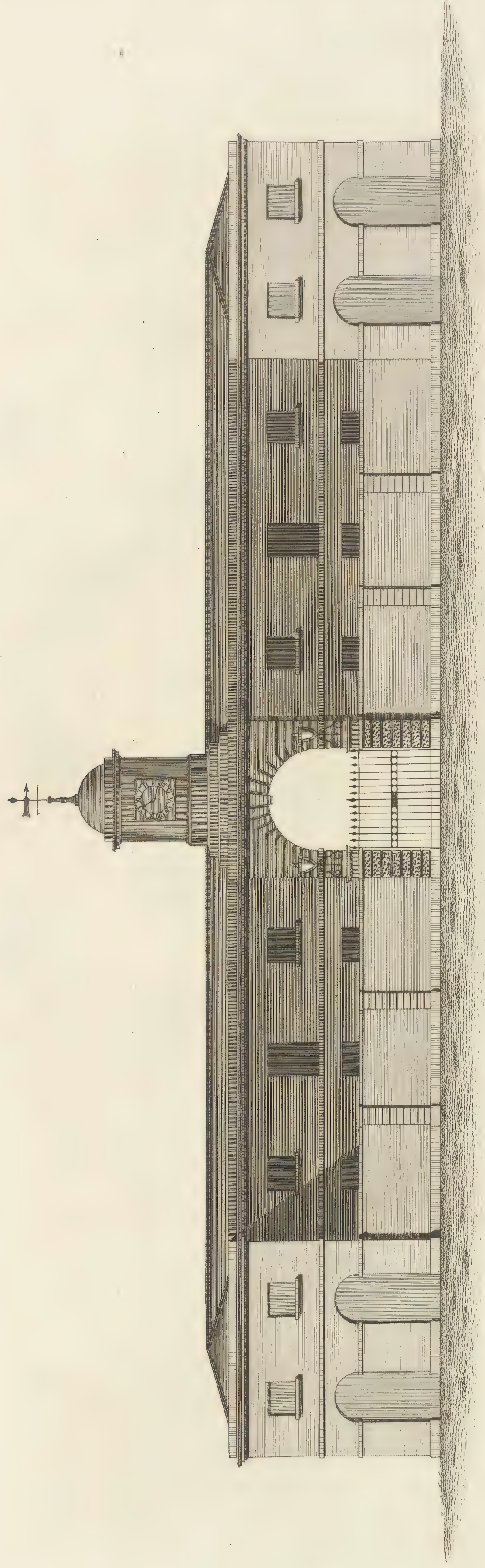
J. Lewis Architect.

T. Miller Junr.



Elevation of the Stabling and Offices at Bletchington in Oxfordshire.

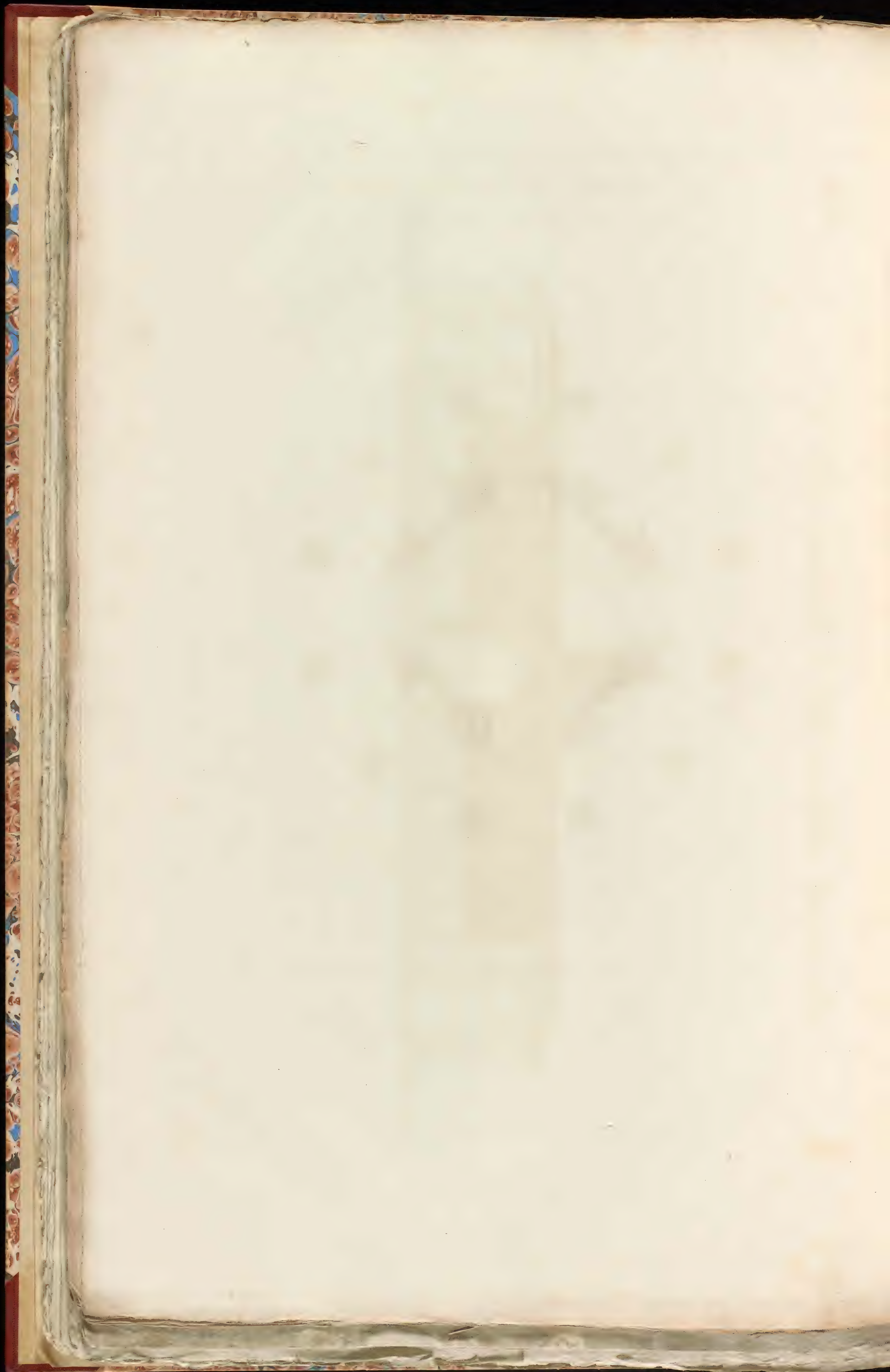
Pl. VIII.



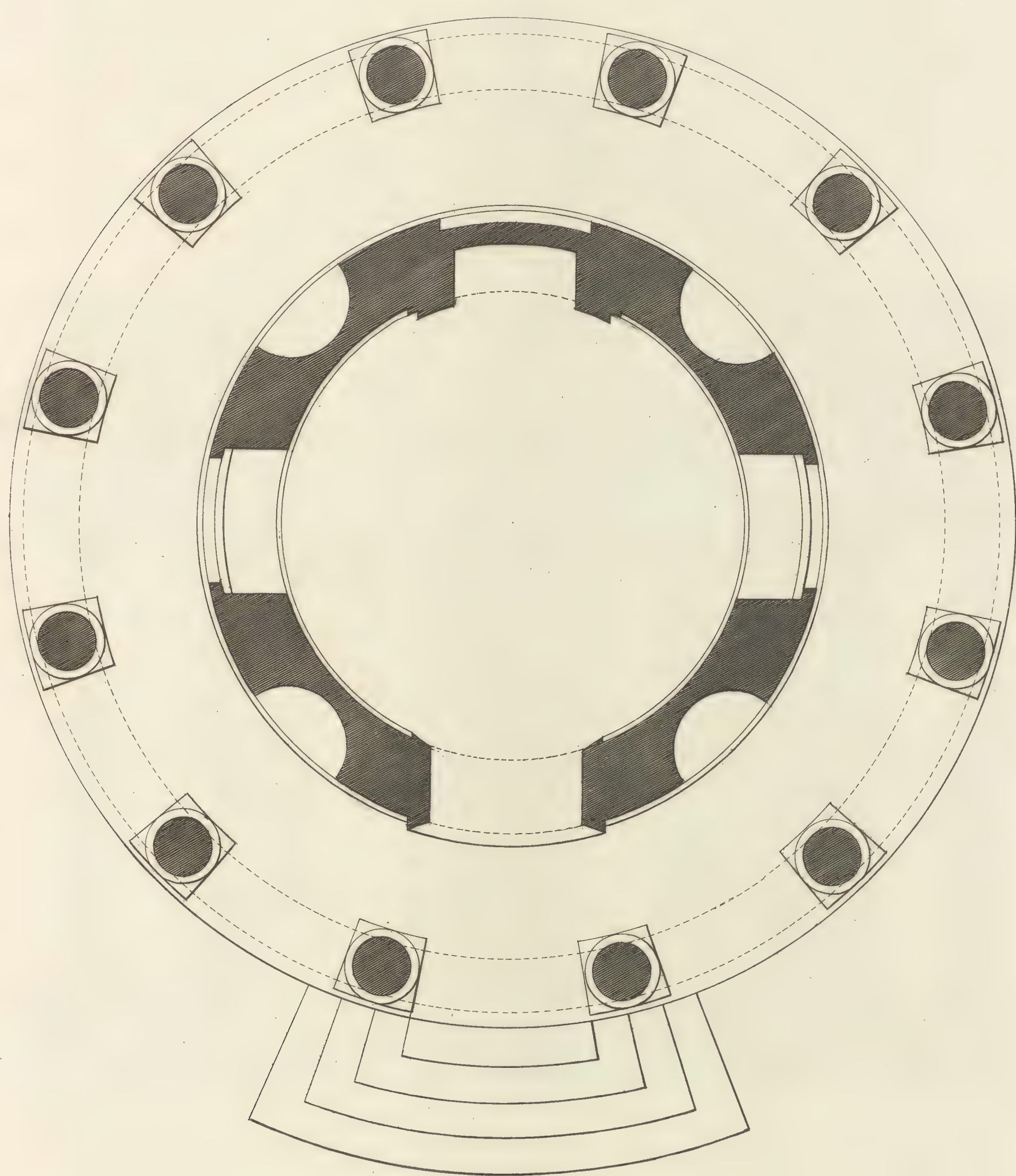
T. Lewis Architect.

Published as the Act directs 1796.

T. Miller sculp.

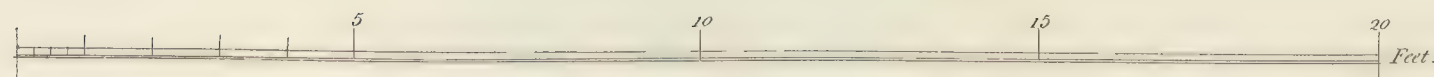
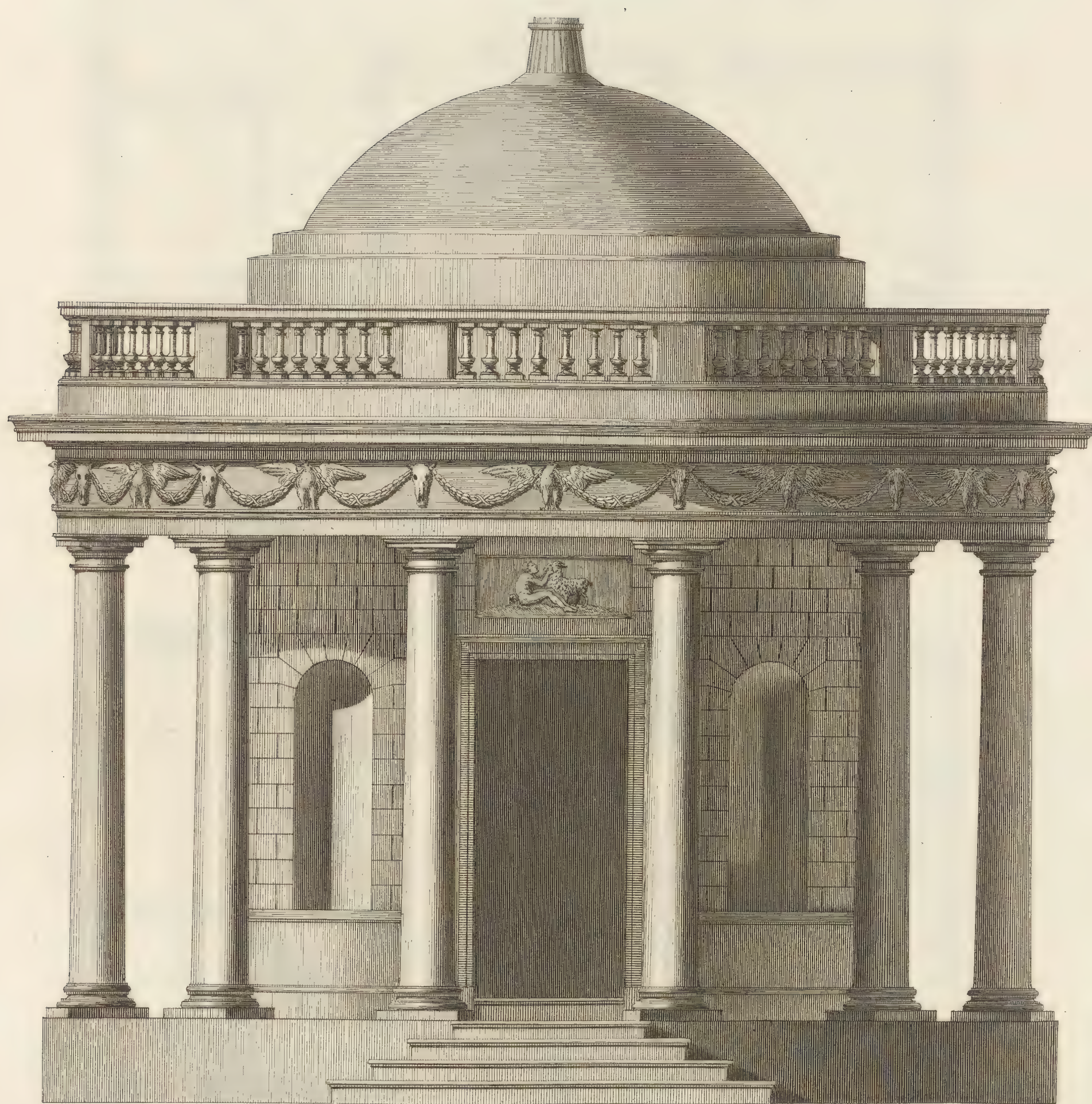


*Plan of a Temple. designed for Rowland Stephenson Esq.^r
at Lodore in Cumberland.*

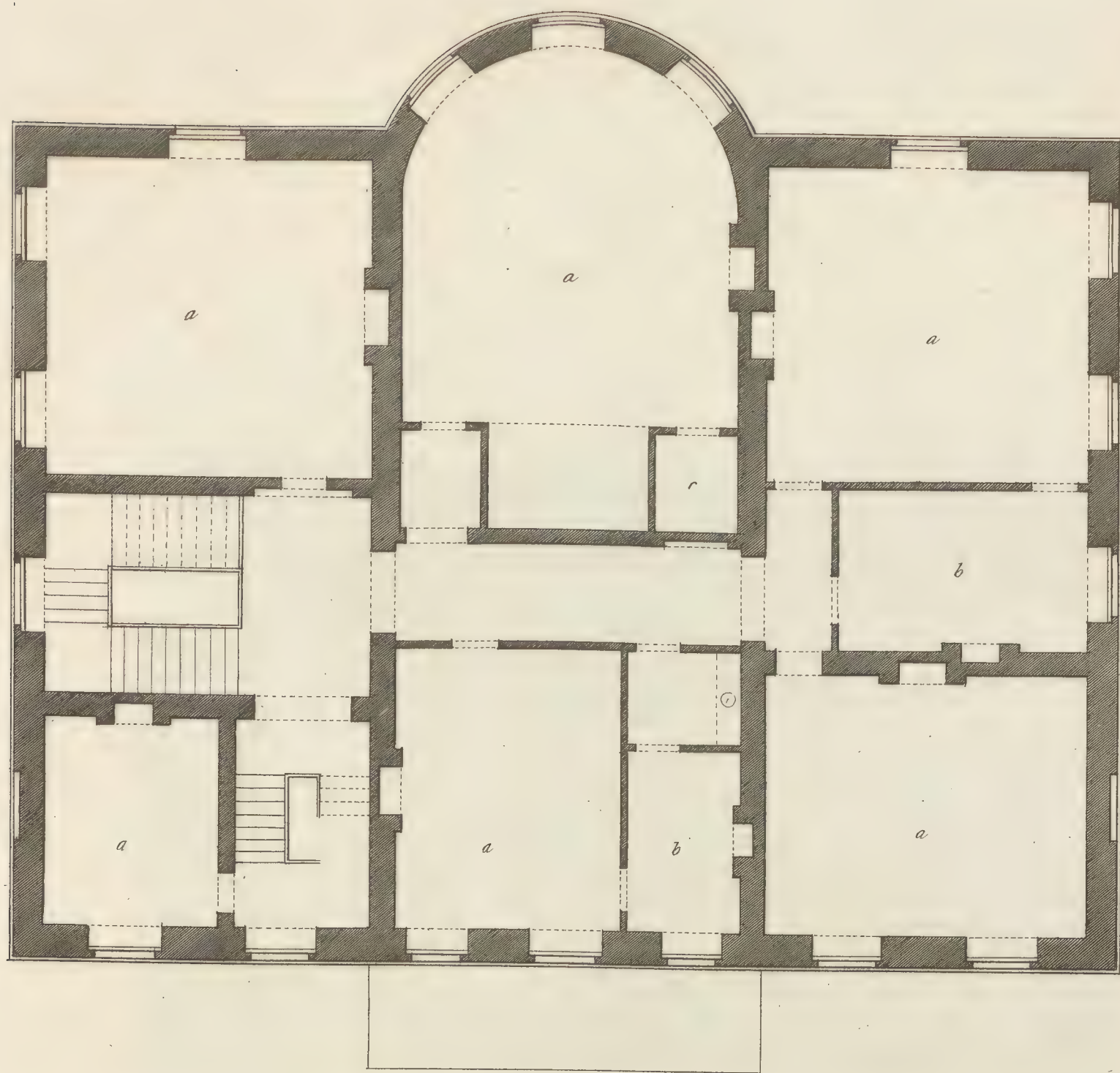




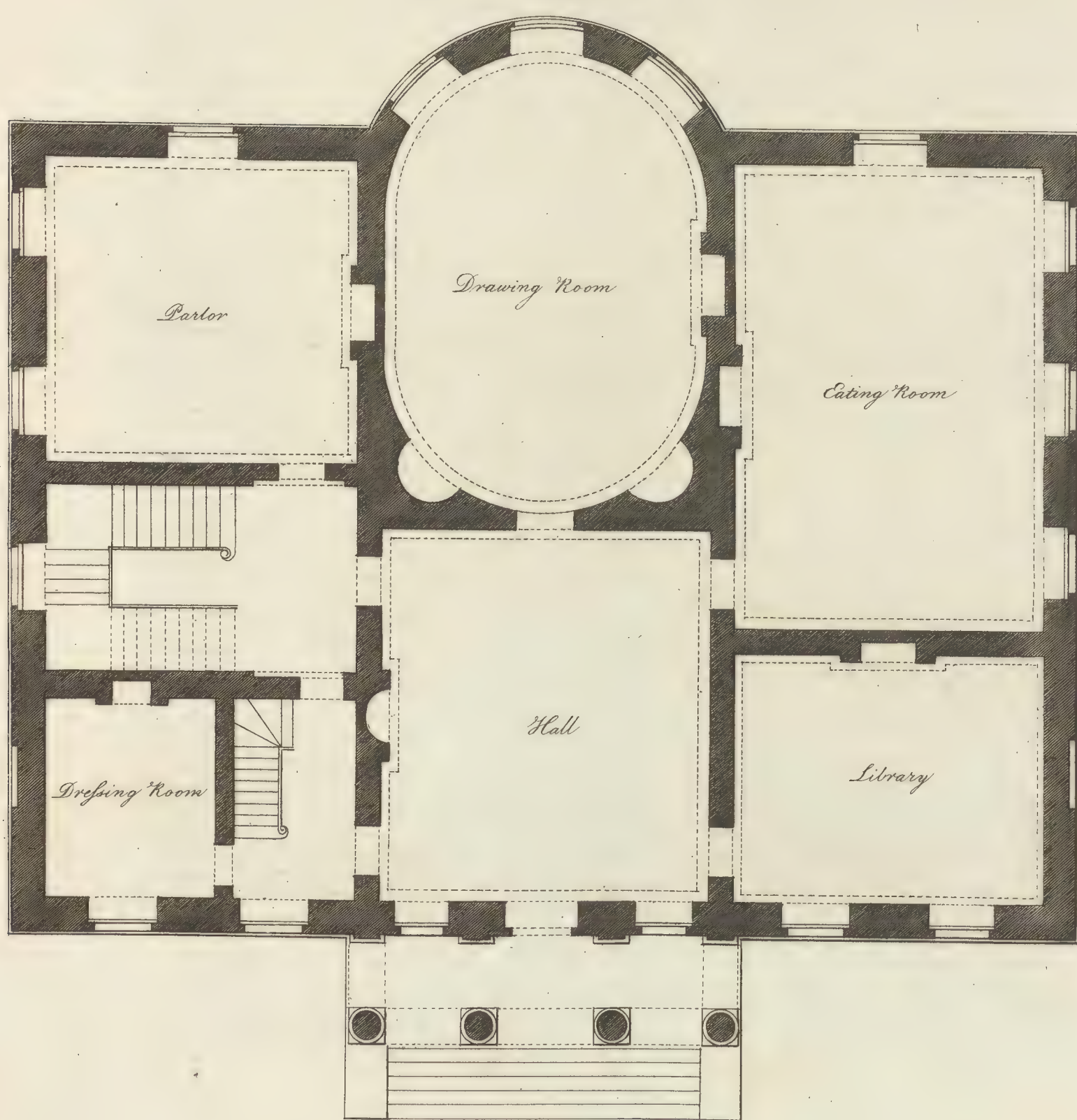
Elevation of a Temple, designed for Rowland Stephenson, Esq.^r
at Lodore, in Cumberland.



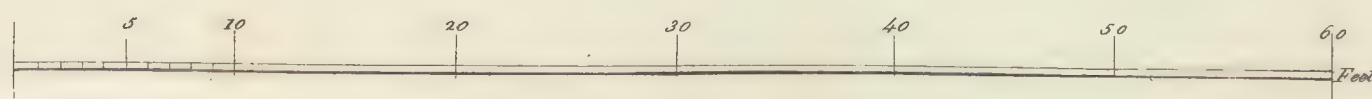




Plan of the Chamber Floor



Plan of the Principal Floor designed for Lavington in Sussex.

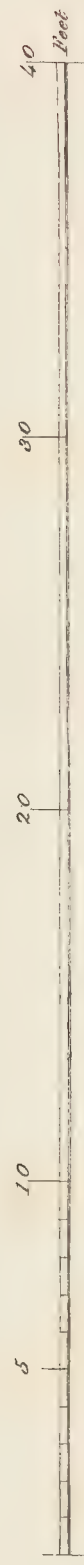
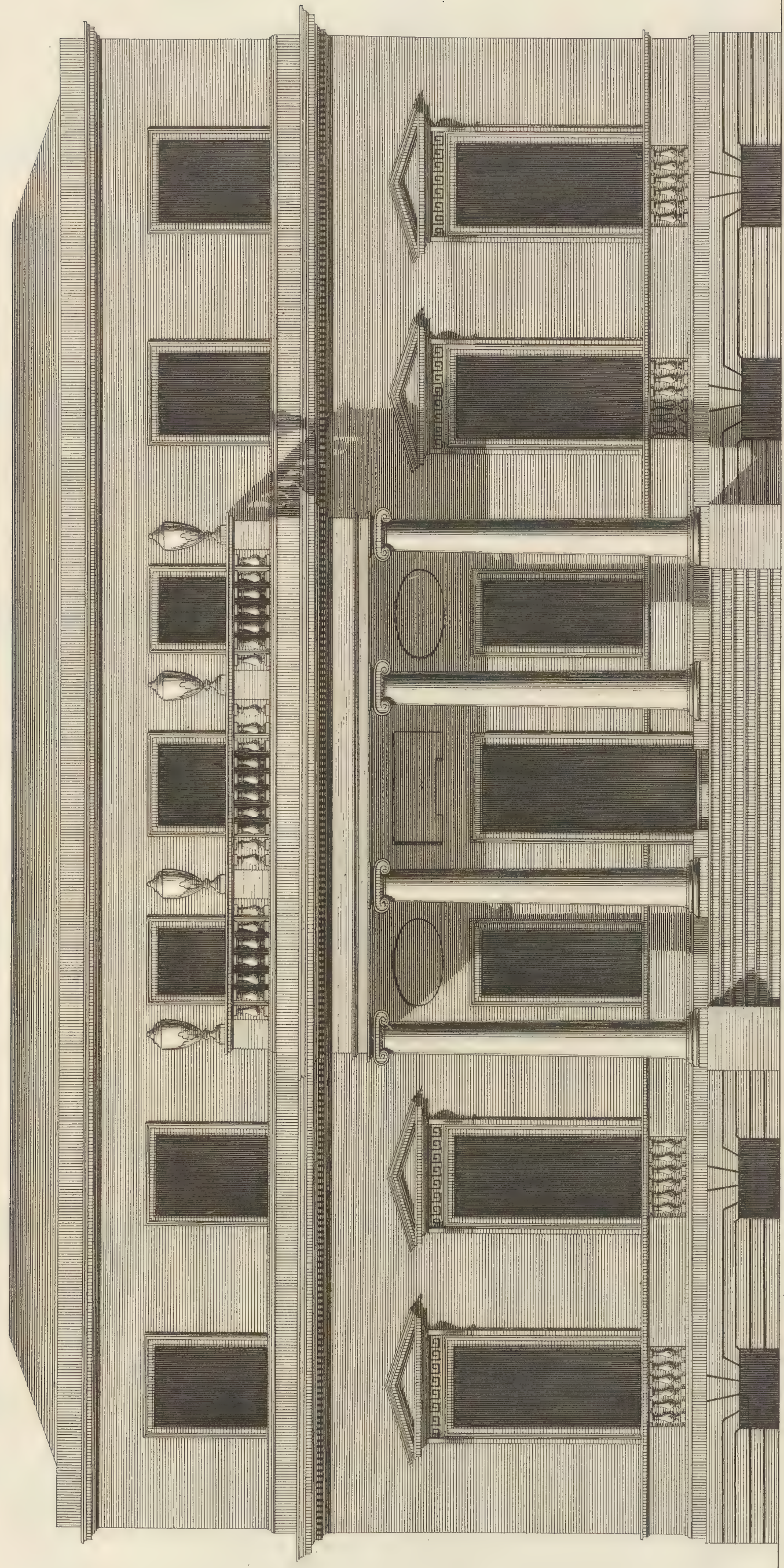


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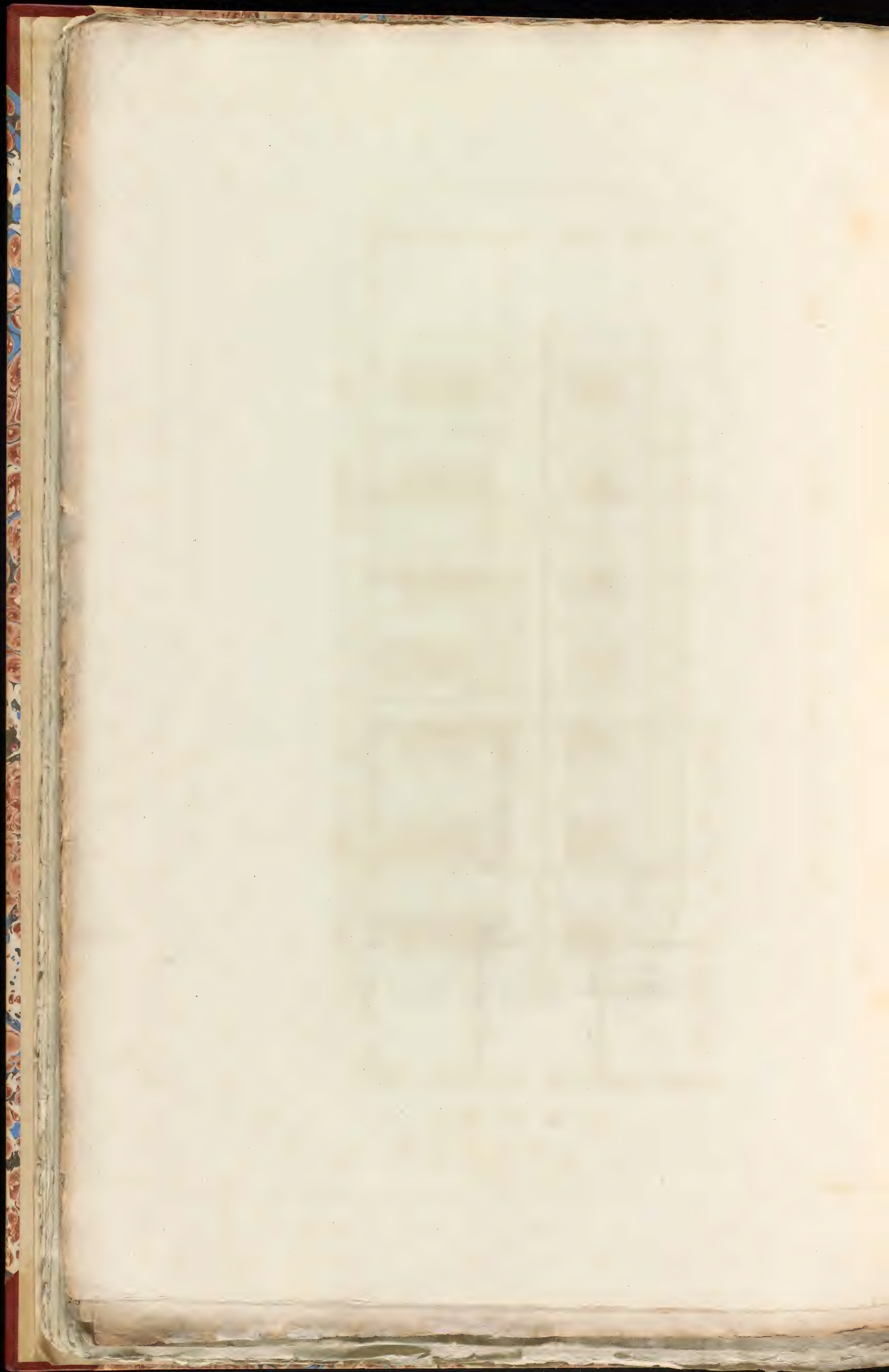
South Elevation designed for Livingston in Super.

PLXII



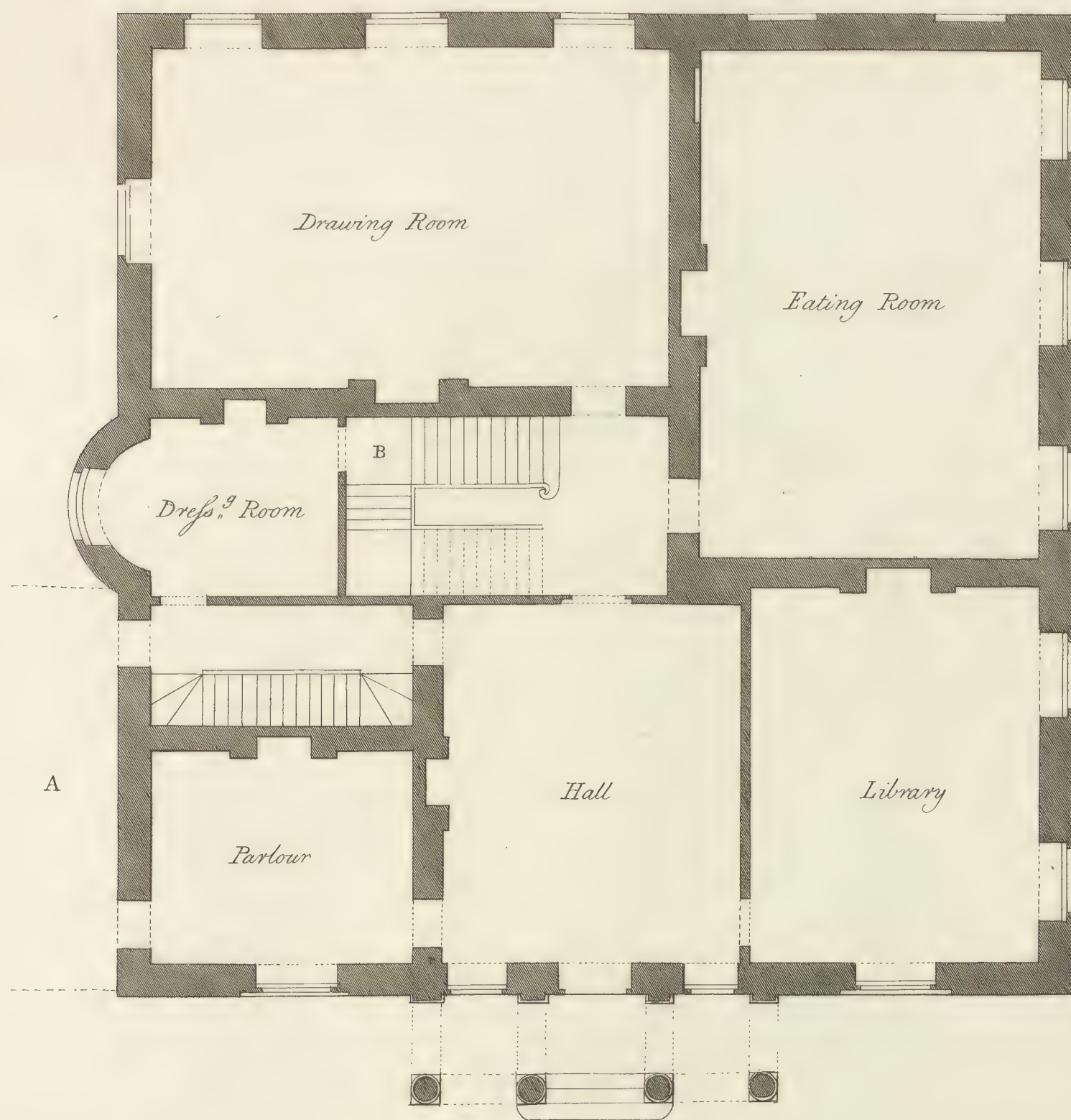
Published as the Act directs 1796.

W. B. Smith

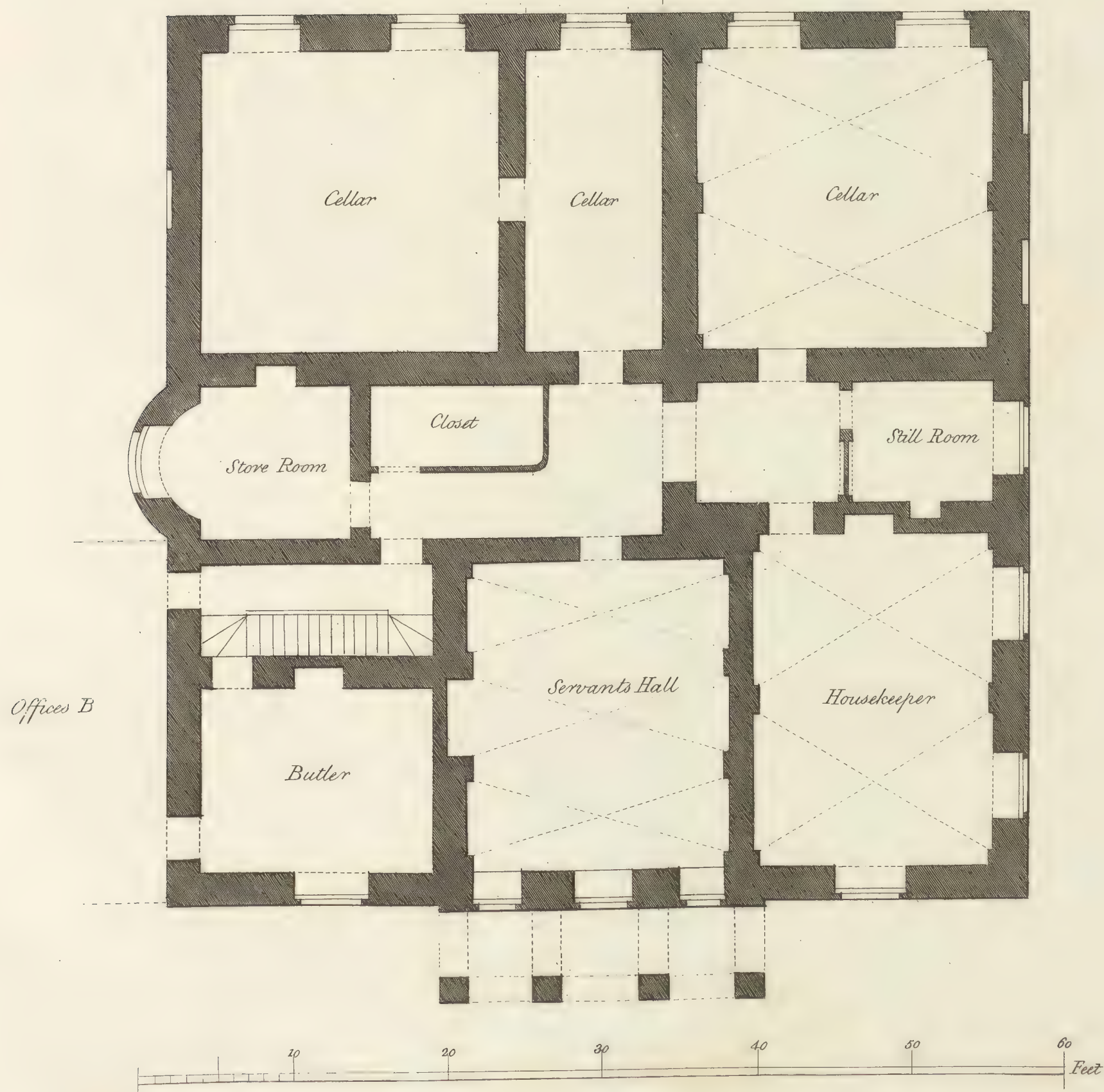


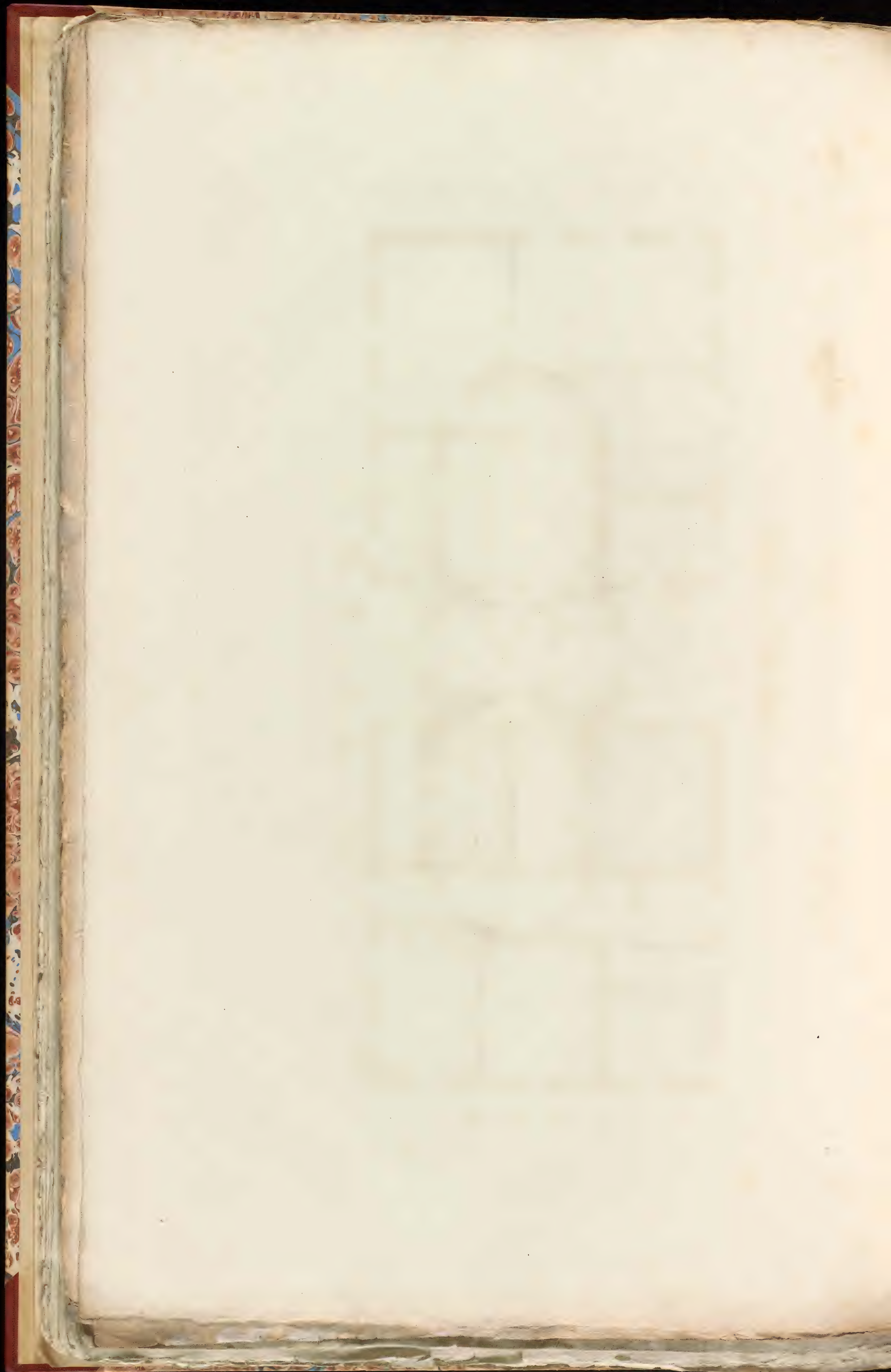
Plan of the Principal Floor of Lavington as executed.

Pl. XII



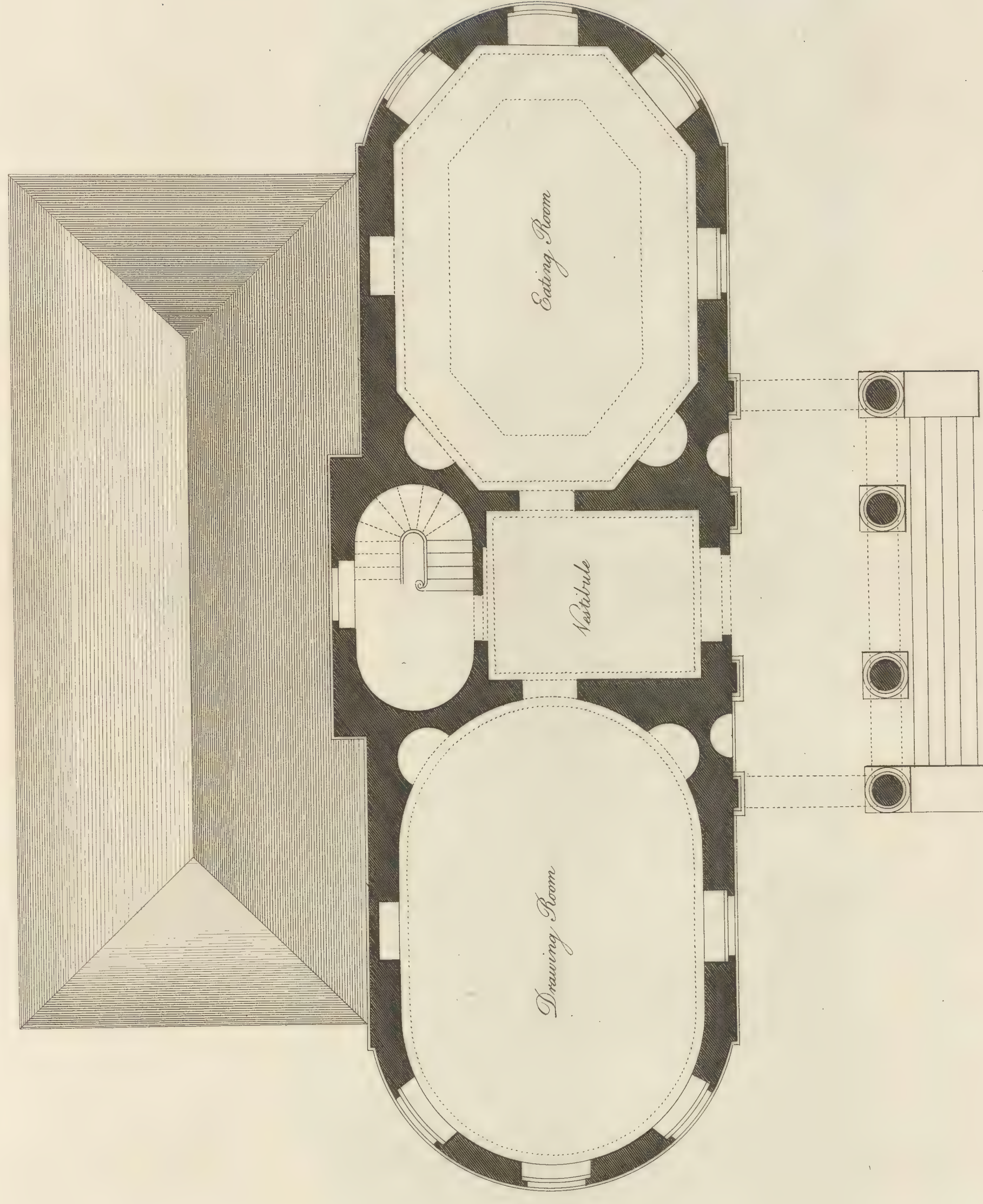
Plan of the Basement Floor.





Plan of the Principal Floor of a Casino for Lough Coutra, near Gort in Galway.

Pl. XIII.



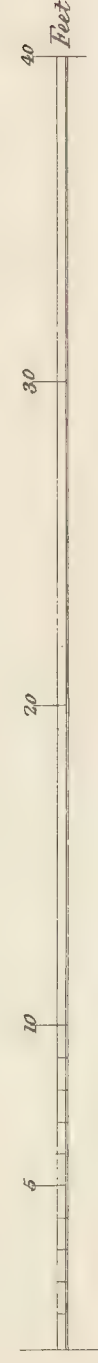
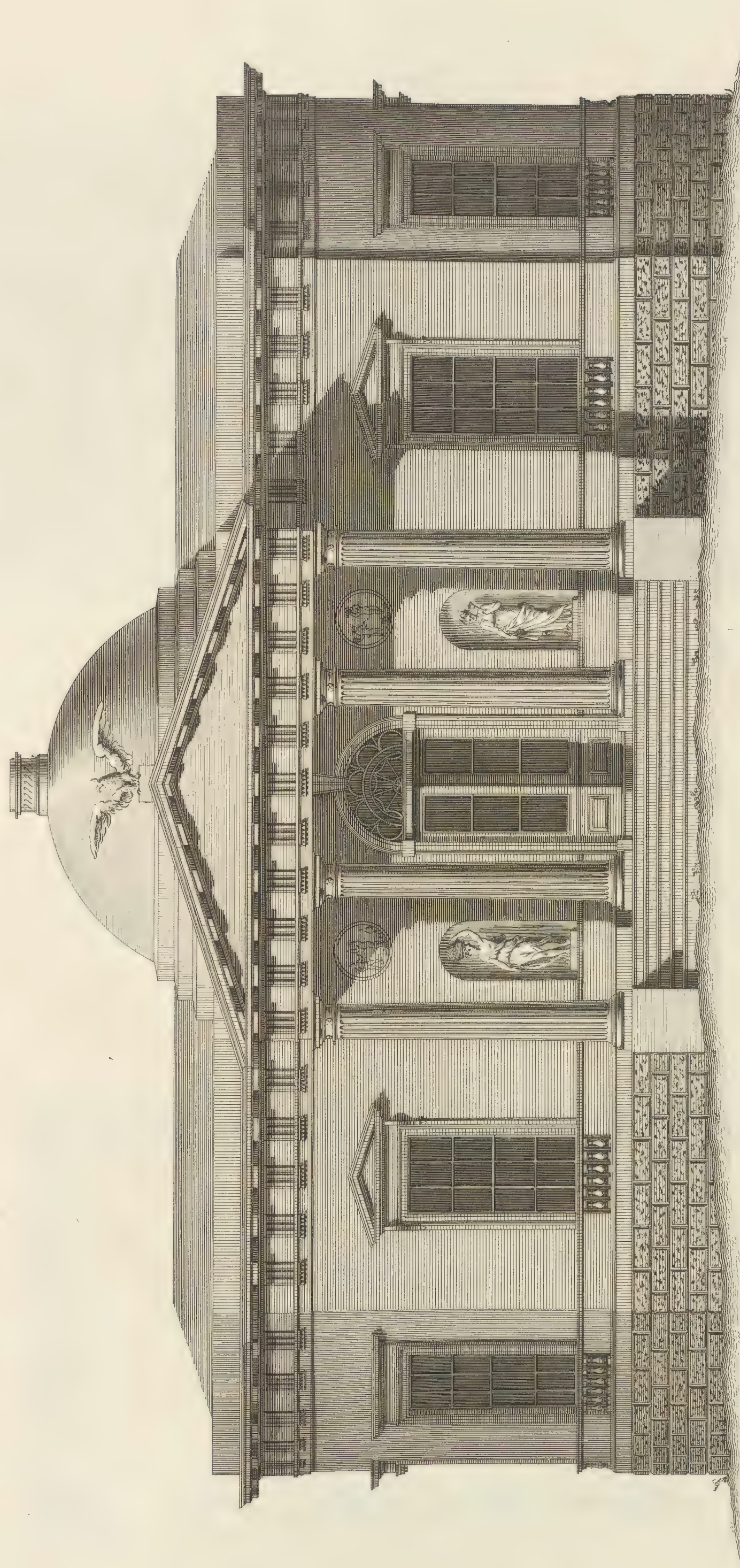
J. Lewis, Architect.

Published as the Act directs 1796.

J. Roberts, Sculp.



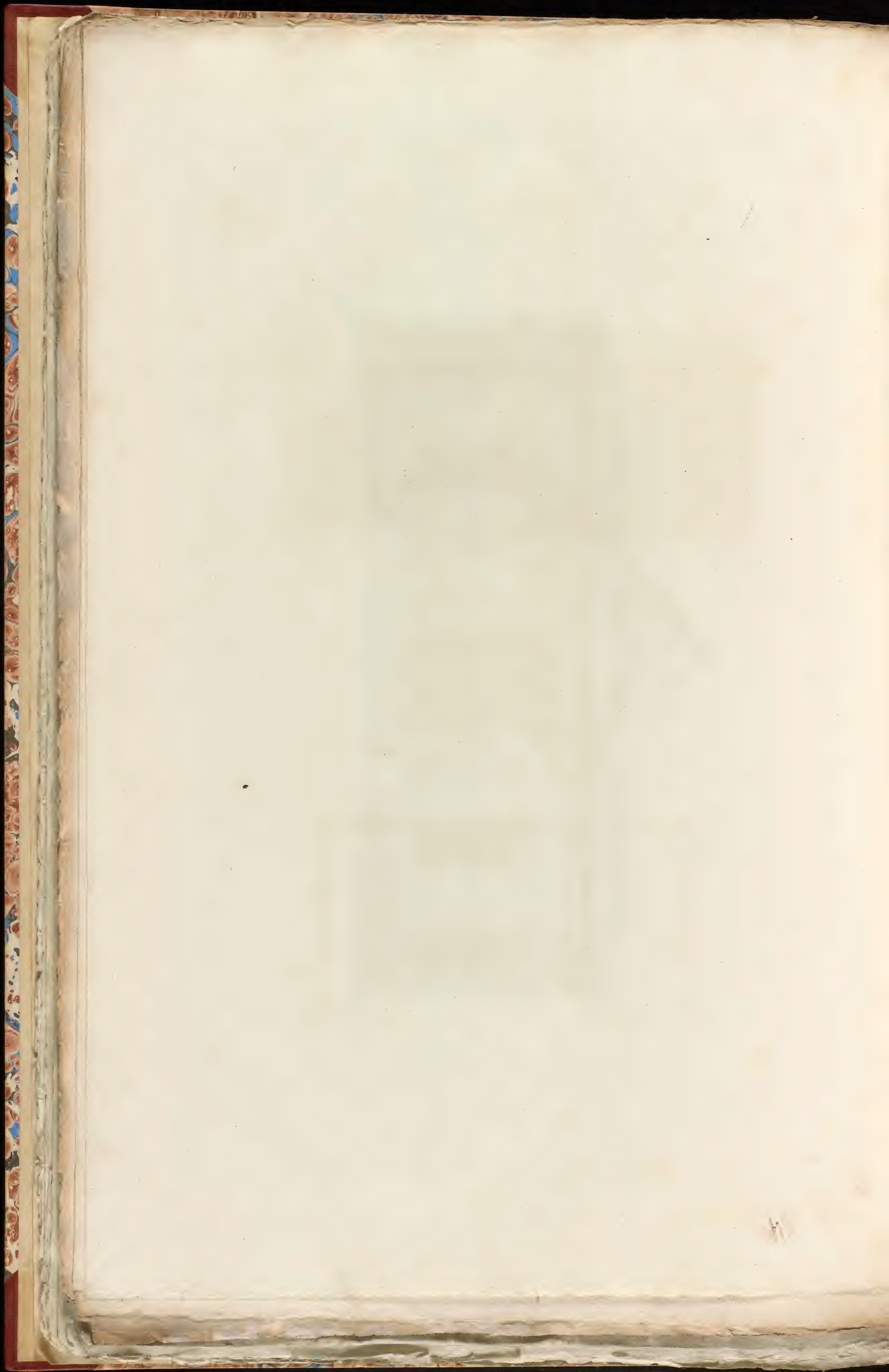
Elevation of a Casino for Lough Cutra, near Gort, in Galway.



Published as the Act directs 1796.

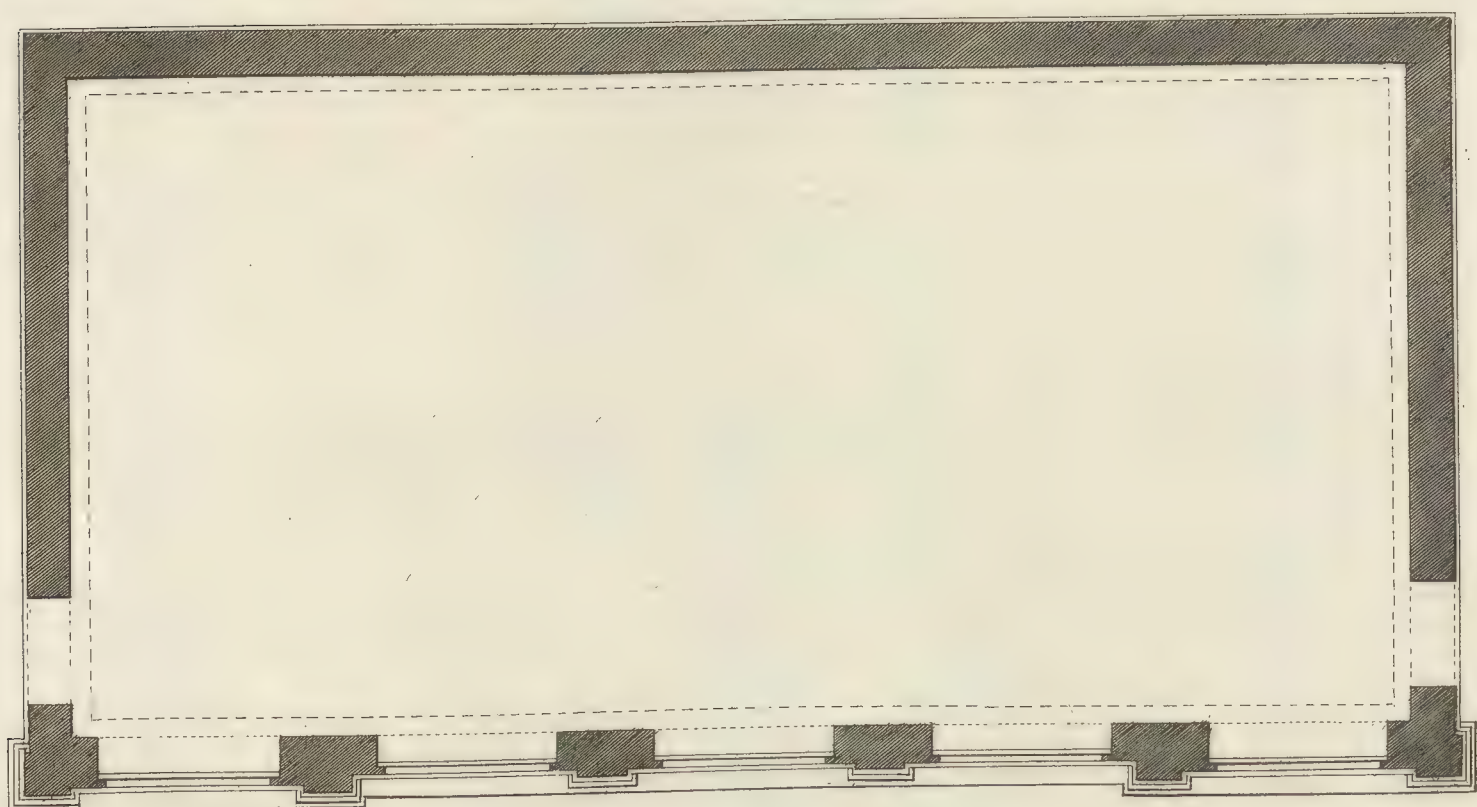
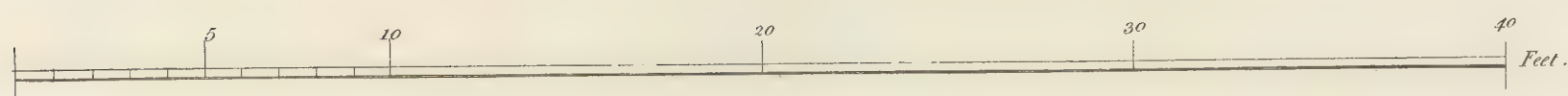
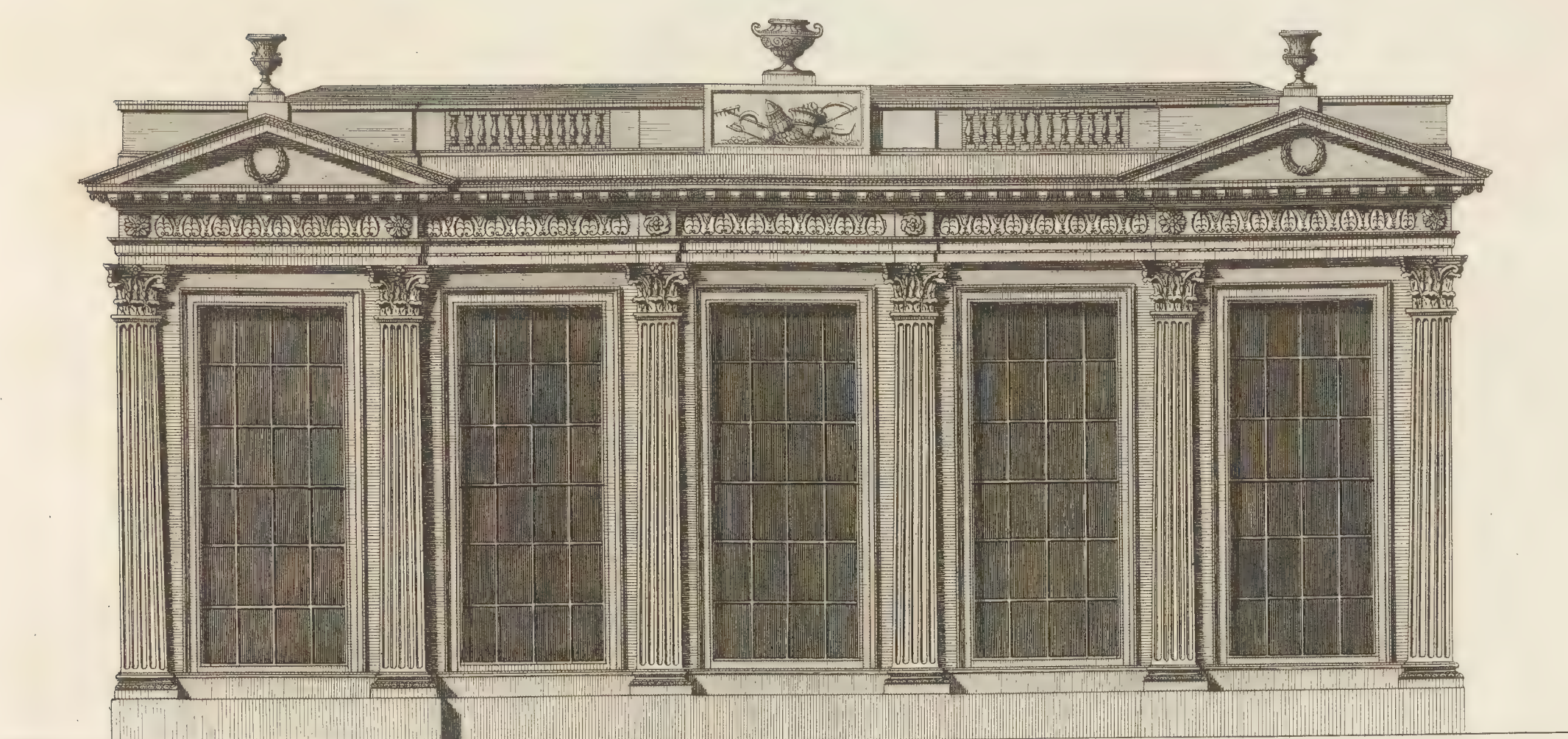
J. Lewis, Architect.

J. Roberts, Sculp.

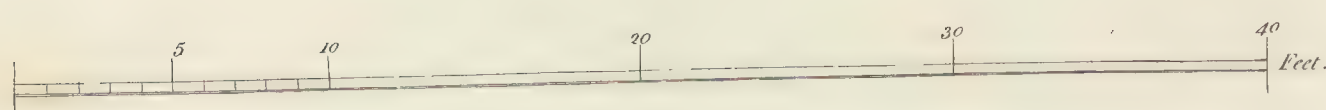


*Elevation of a Greenhouse, designed for Lord Carteret,
at Haynes, Bedfordshire.*

PL. XV.

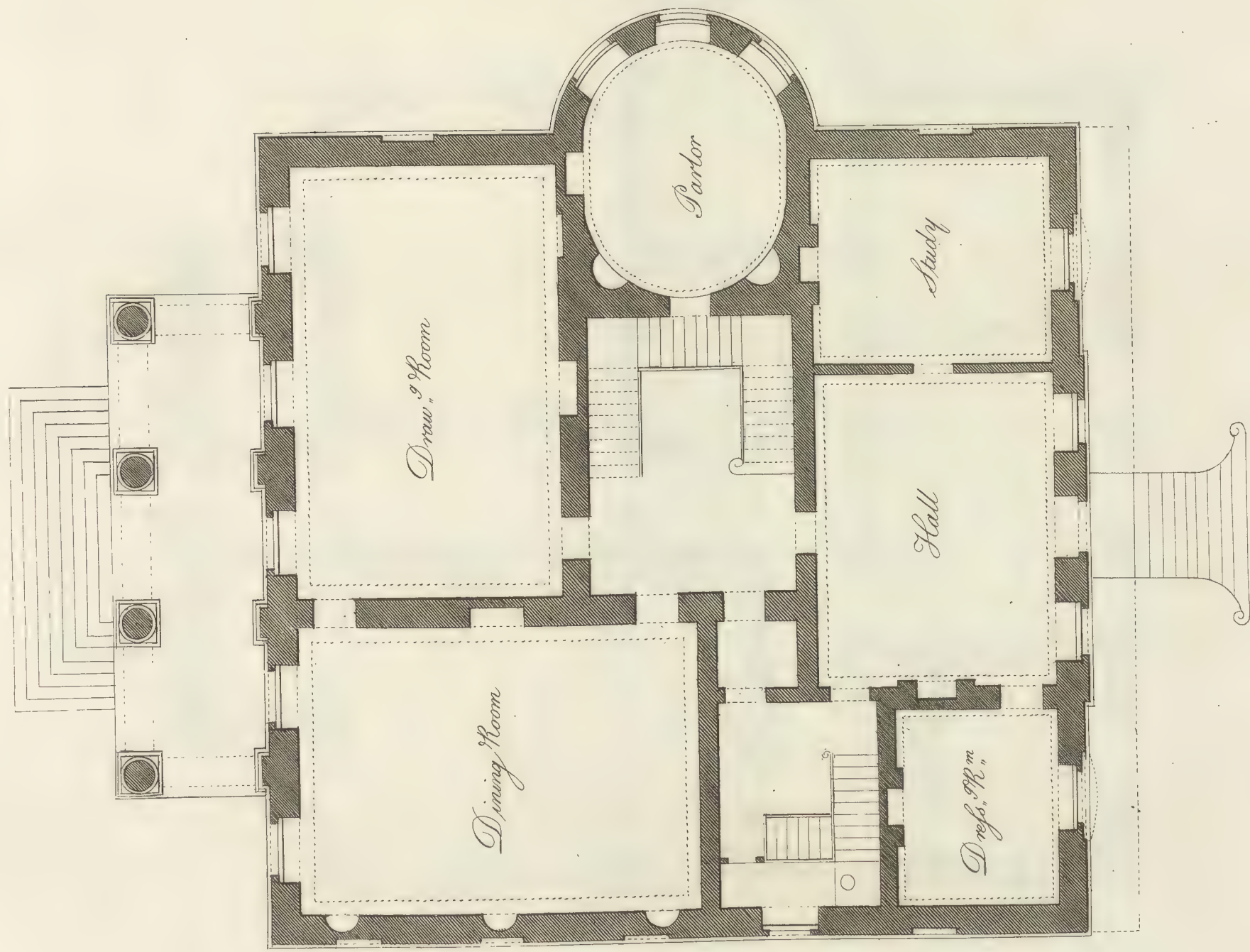


Plan

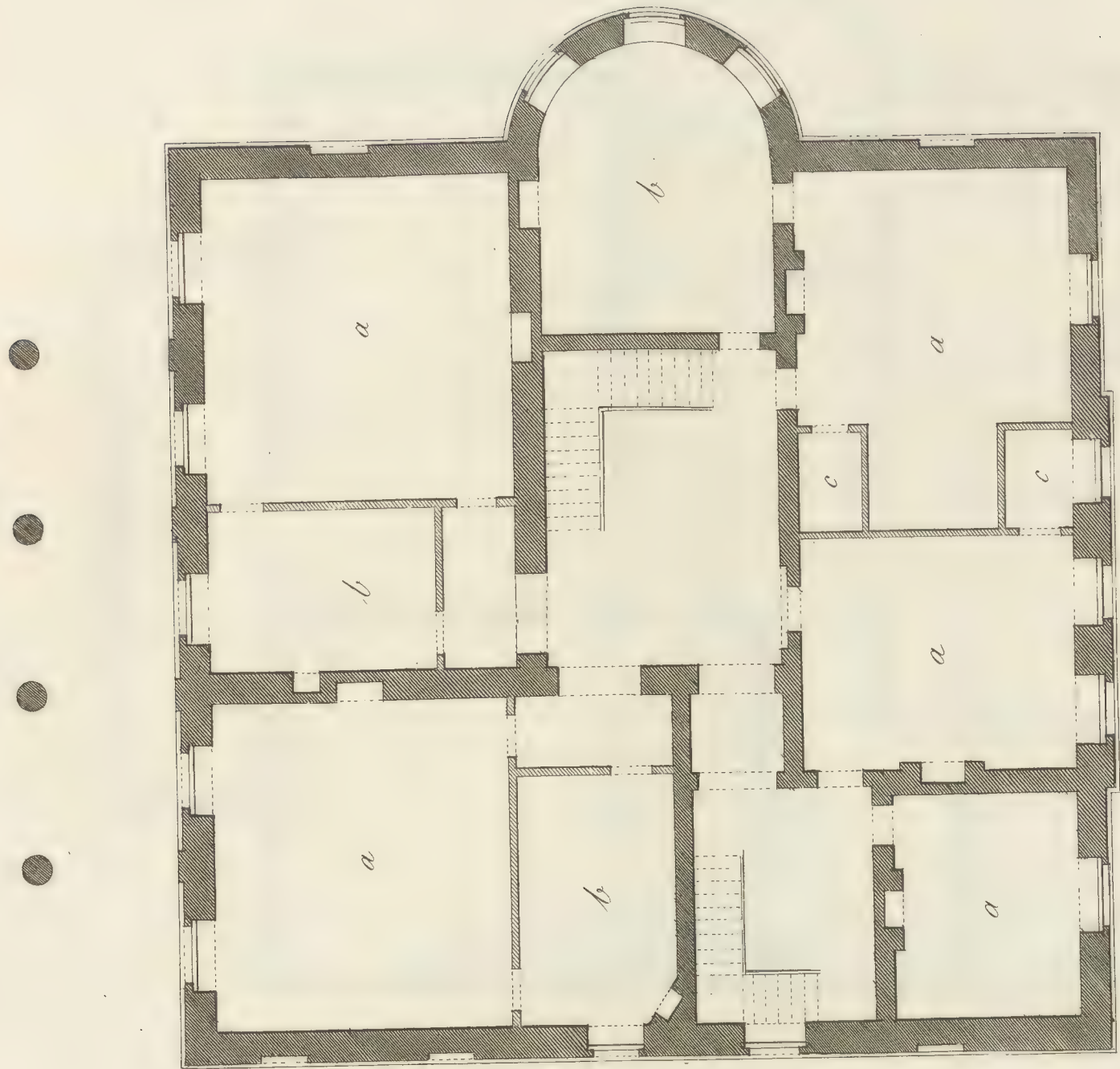




Plan of Principal Floor of Eydon,
Northamptonshire.



Plan of Chamber Floor.



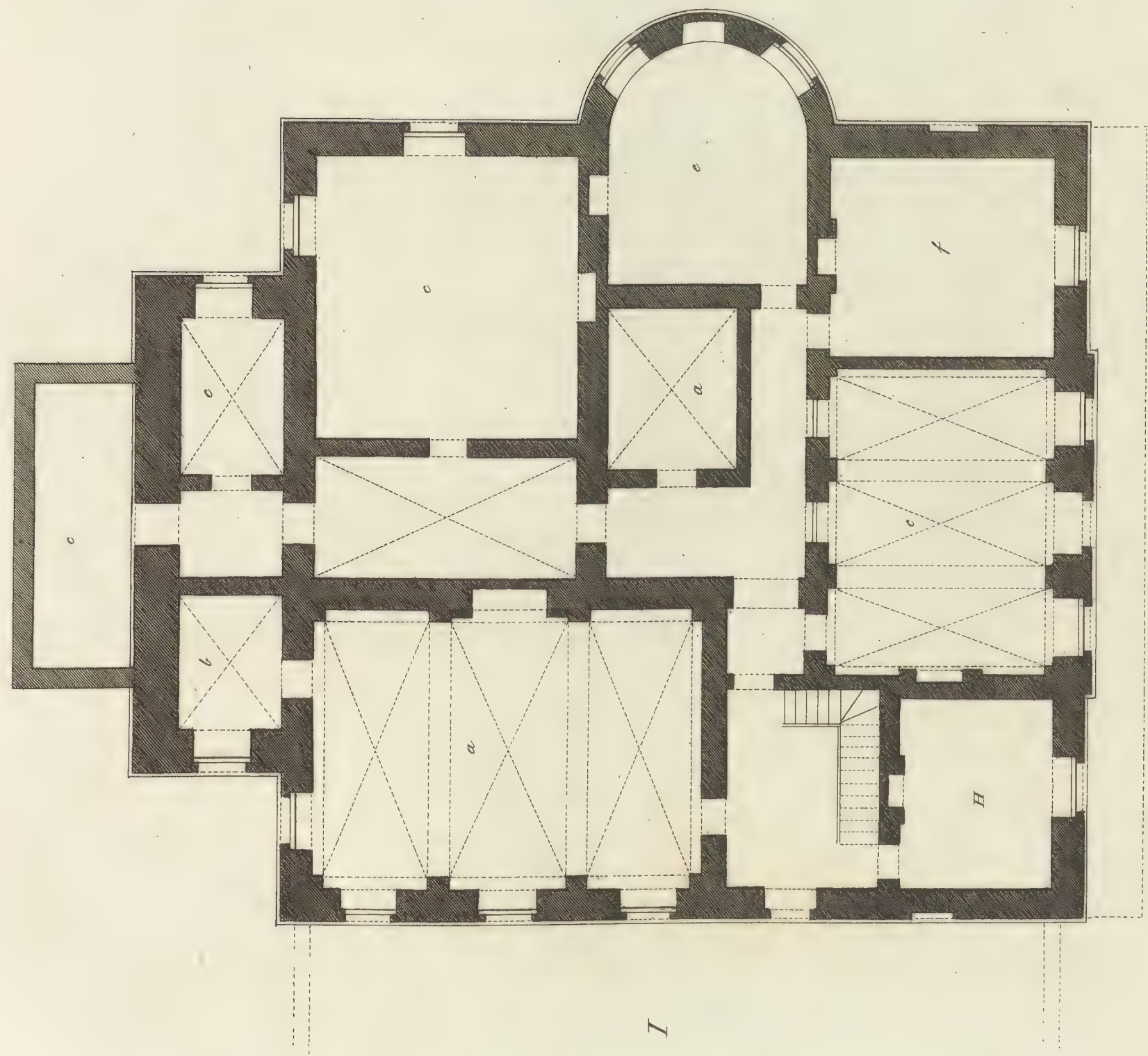
Published by the Act directed, 1796.

J. Lewis, Architect.

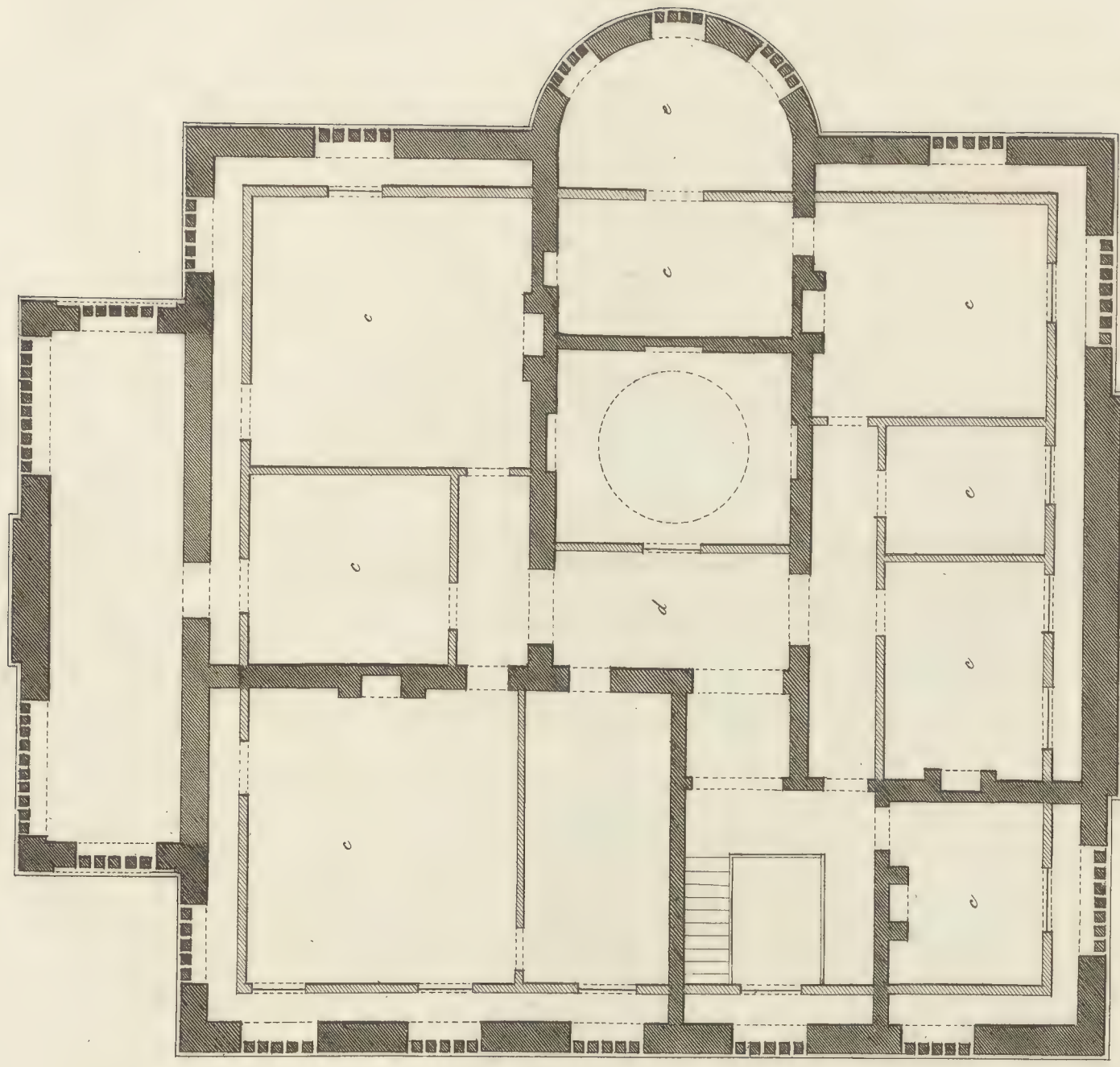
J. Lewis, Architect.



Plan of Basement Floor of Eydon.



Plan of Attick Floor.



L. L. L. L. L.

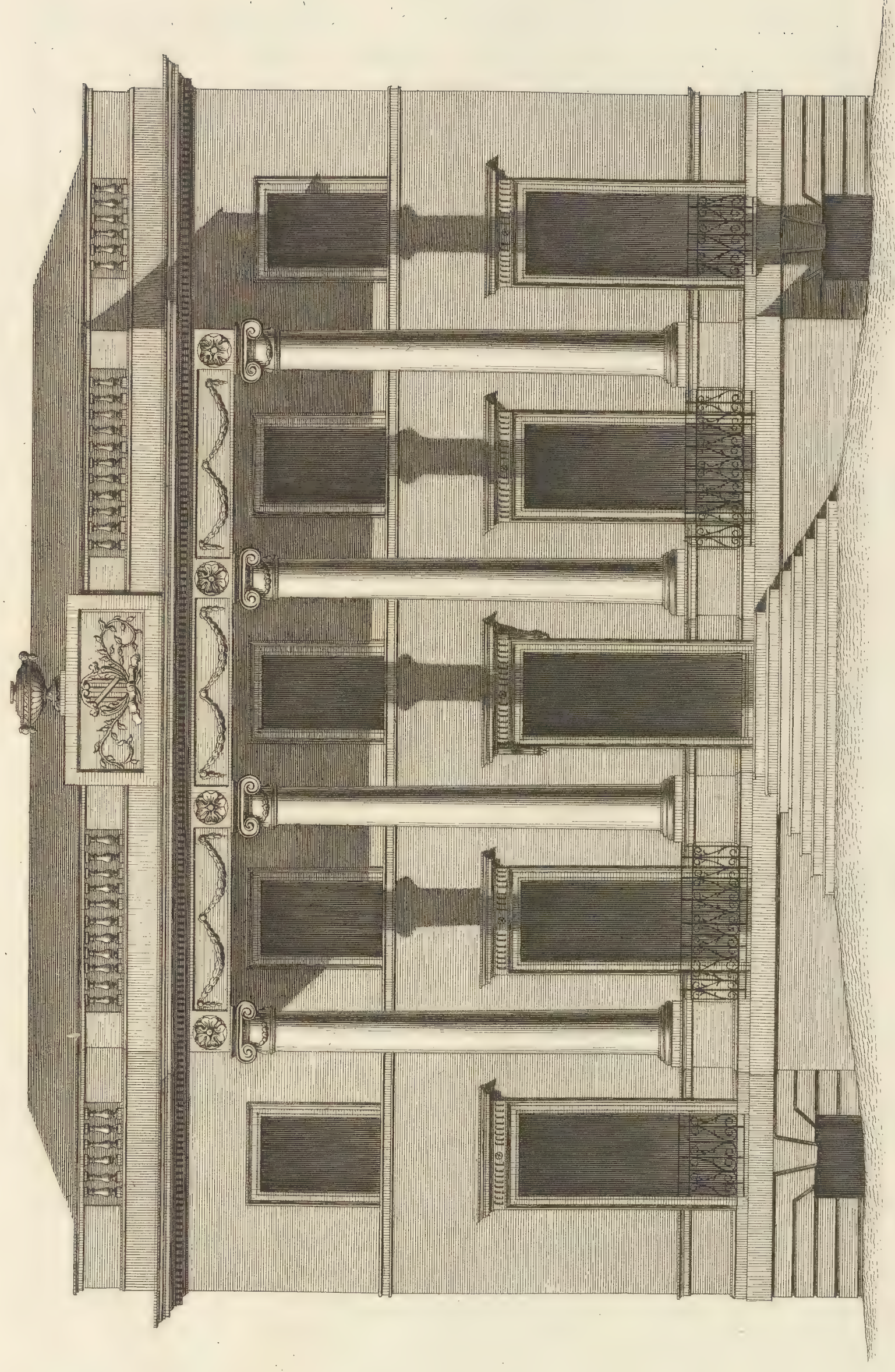
Published as the Act directs 1796.

L. L. L. L. L.



South West Elevation of Eydon Lodge in Northamptonshire.

Pl. XVIII.

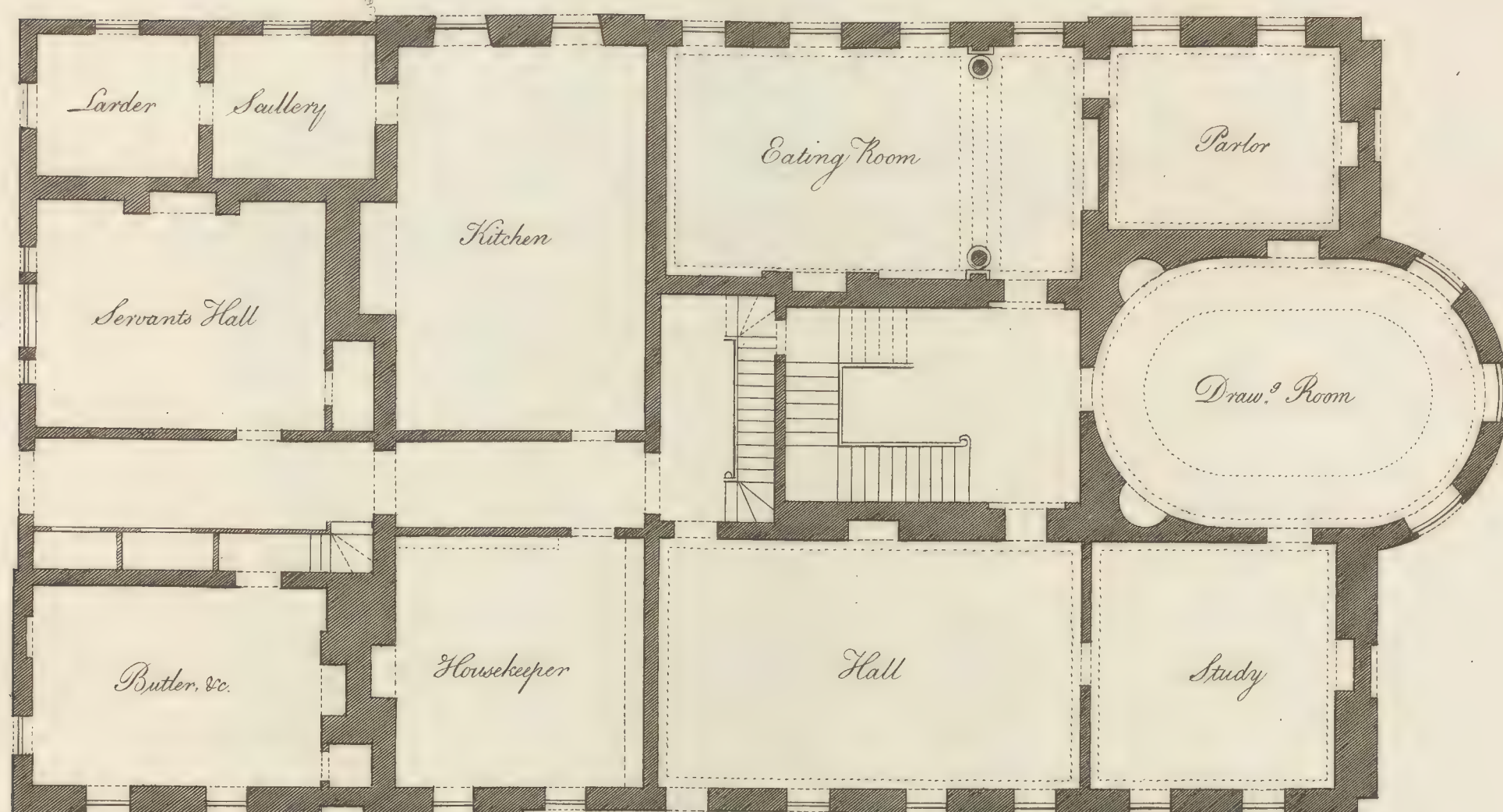


A. Green, Engraver.

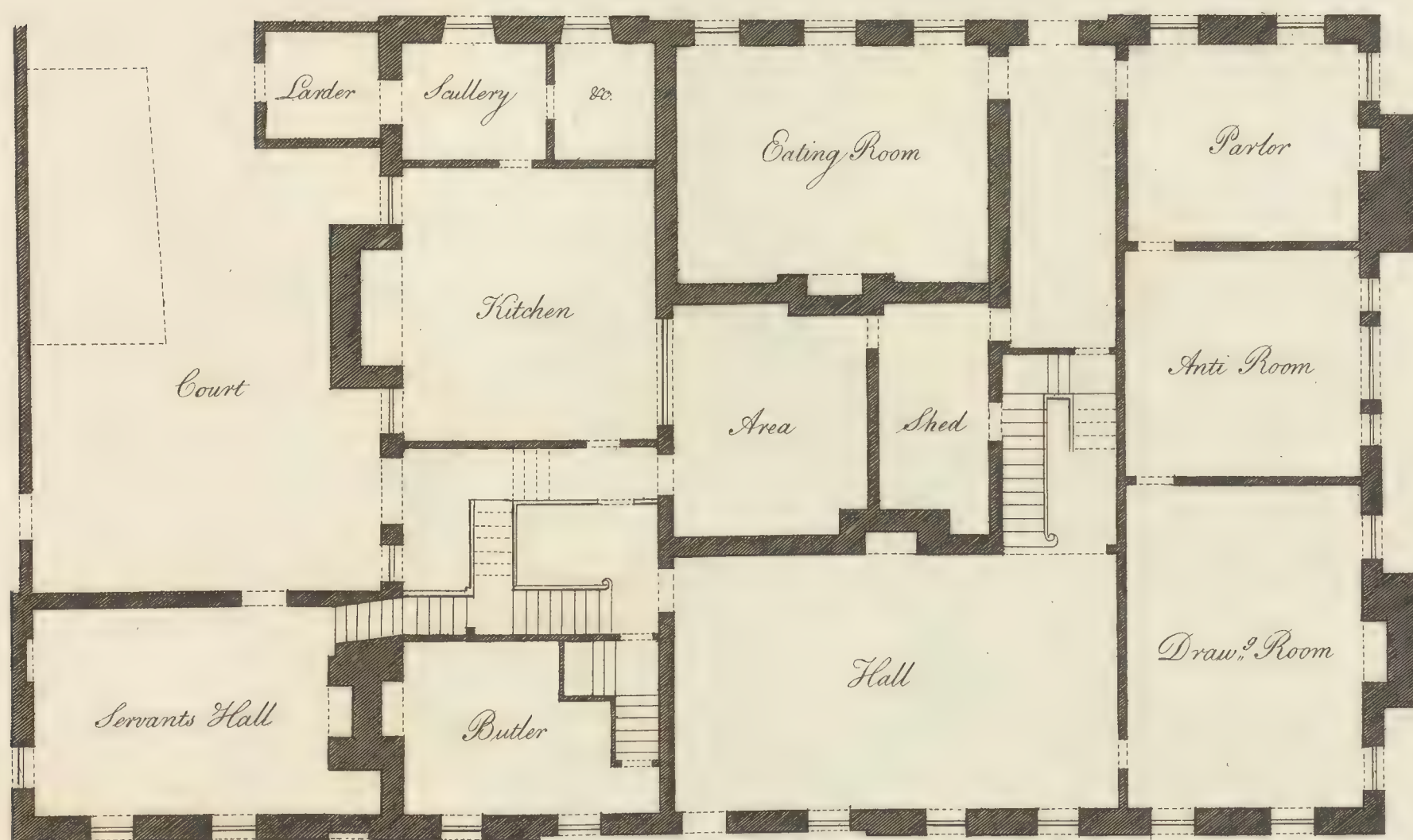
Published as the Act directs 1796.



Plan of the Principal Floor of Sutton, as altered.

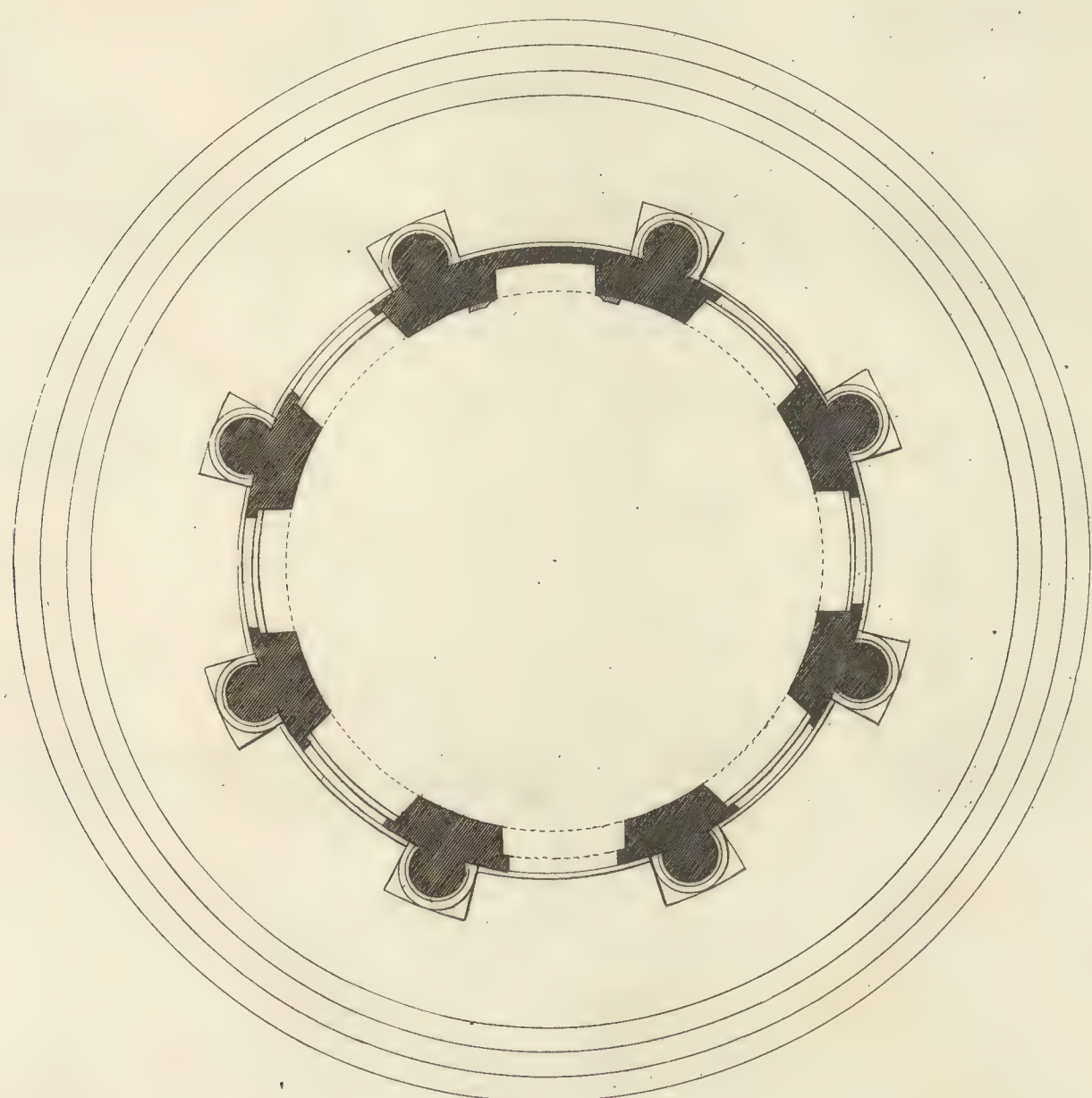
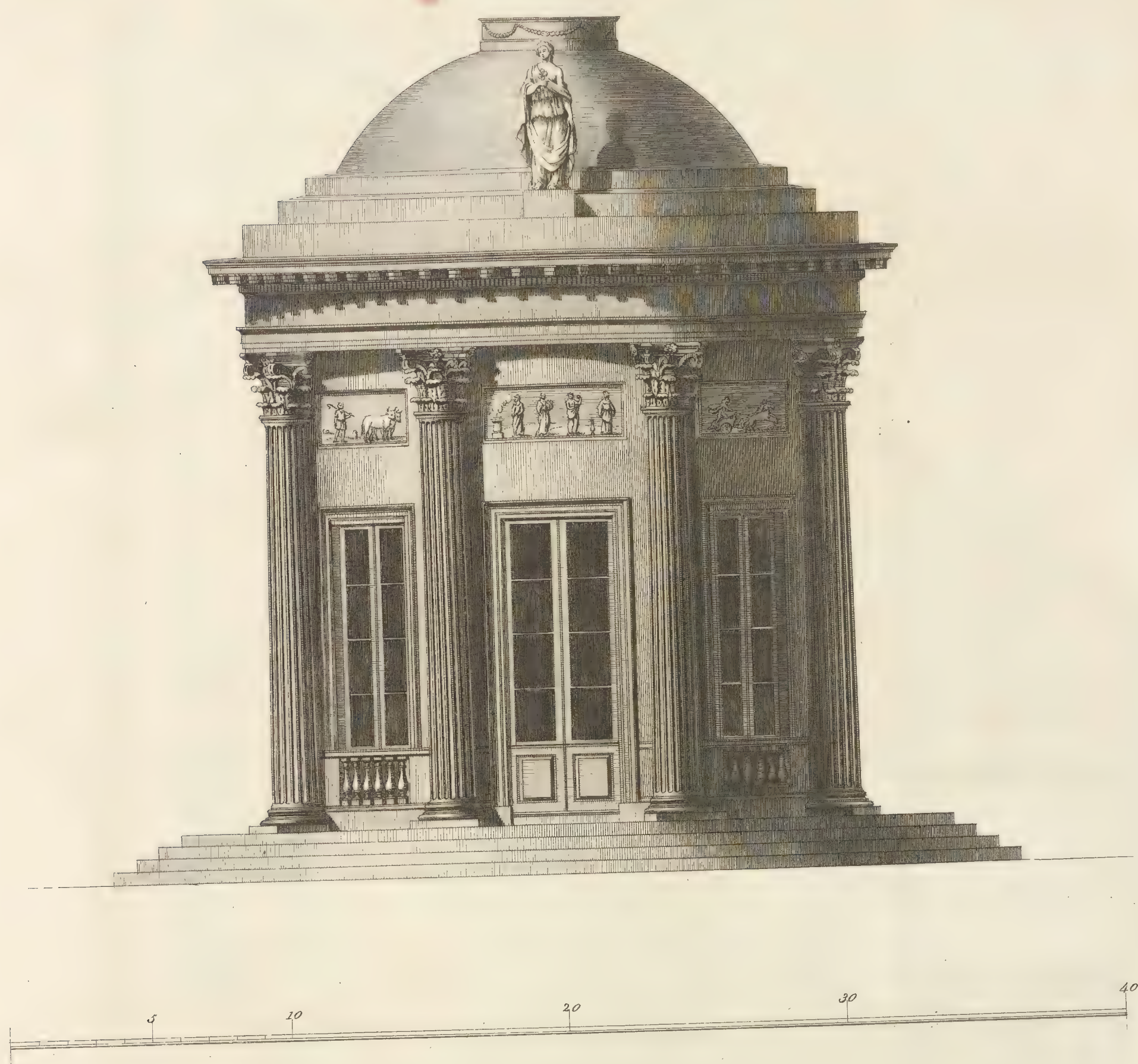


Plan of the Principal Floor of Sutton Bedfordshire, 1786.





*Temple designed for Lady Burgoyne
at Sutton Park, Bedfordshire.*

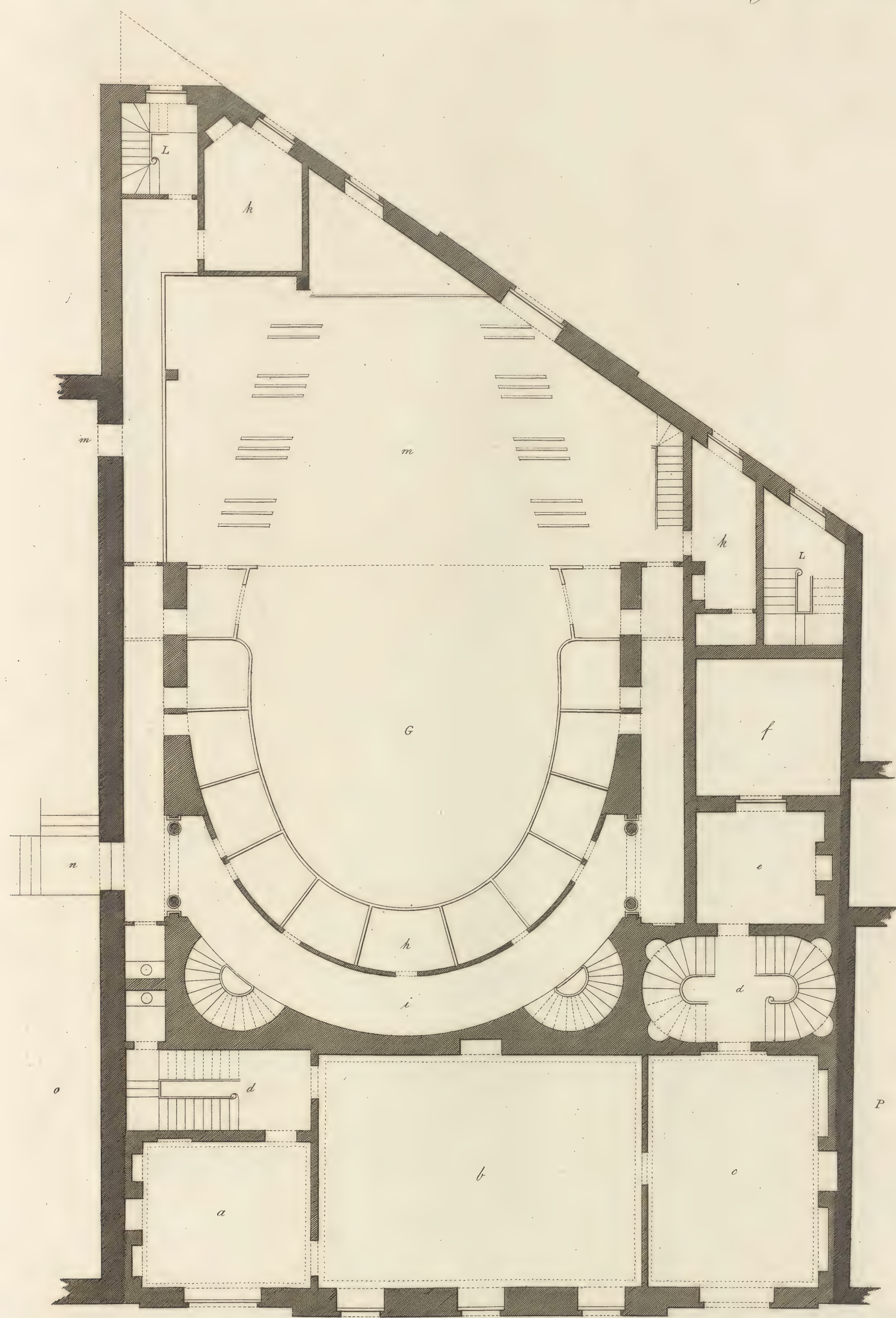


Plan





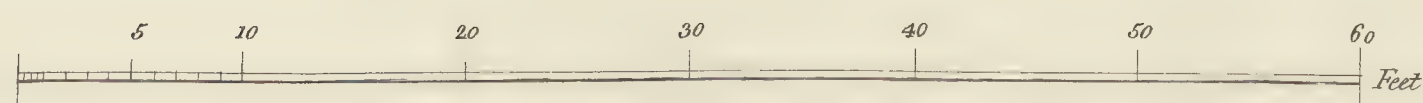
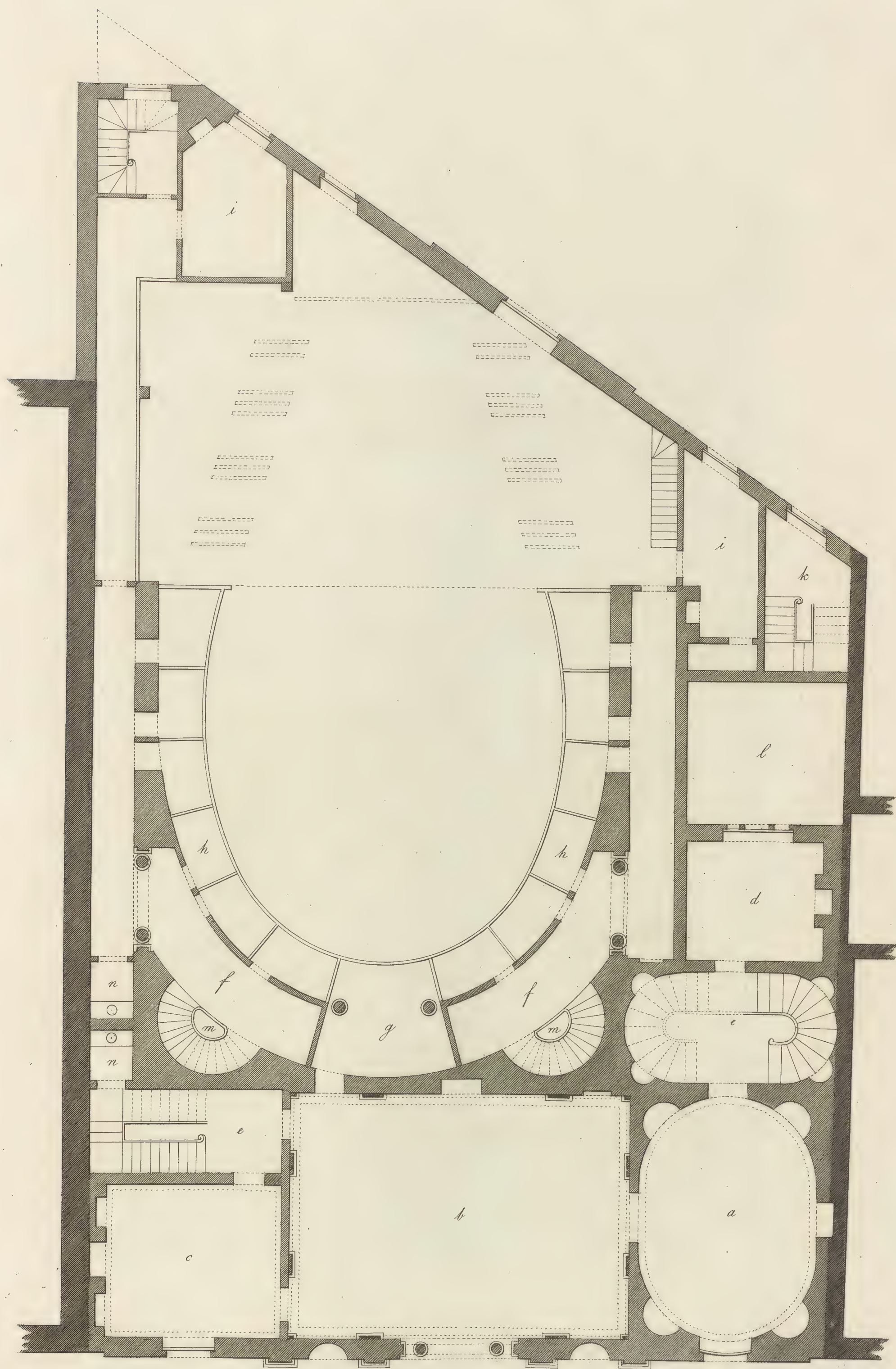
Plan of the Ground Floor of the Theatre, &c. for the City of Limerick, 1788 Pl. XXI





Plan of the One Pair Floor of the Theatre, &c. 1788

Pl. XXII.



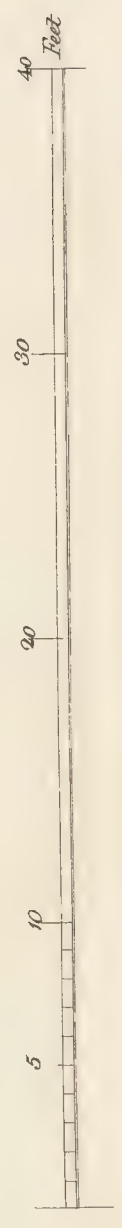
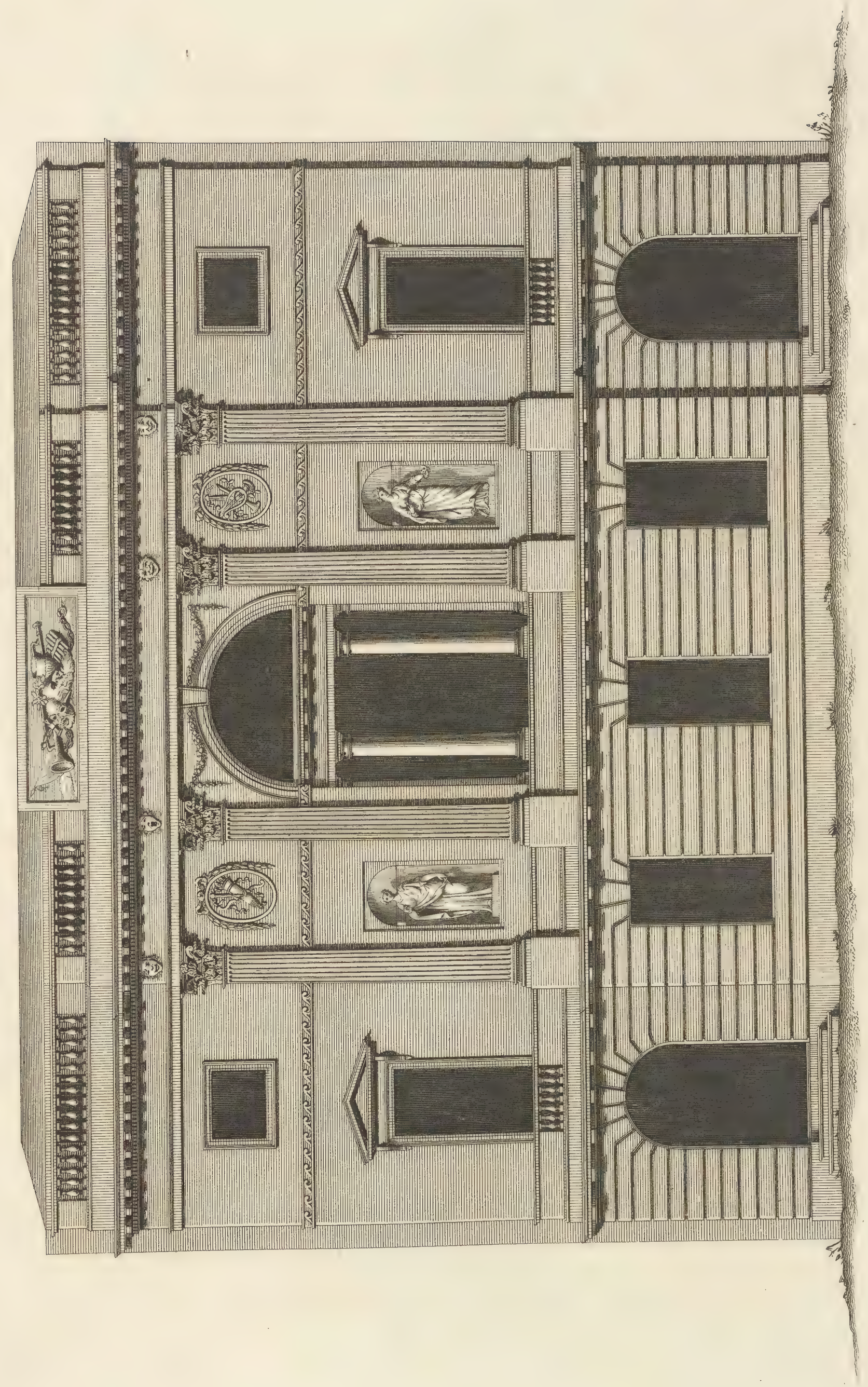
J. Lewis Architect.

Published as the Act directs. 1796.

T. Waller Sculp.



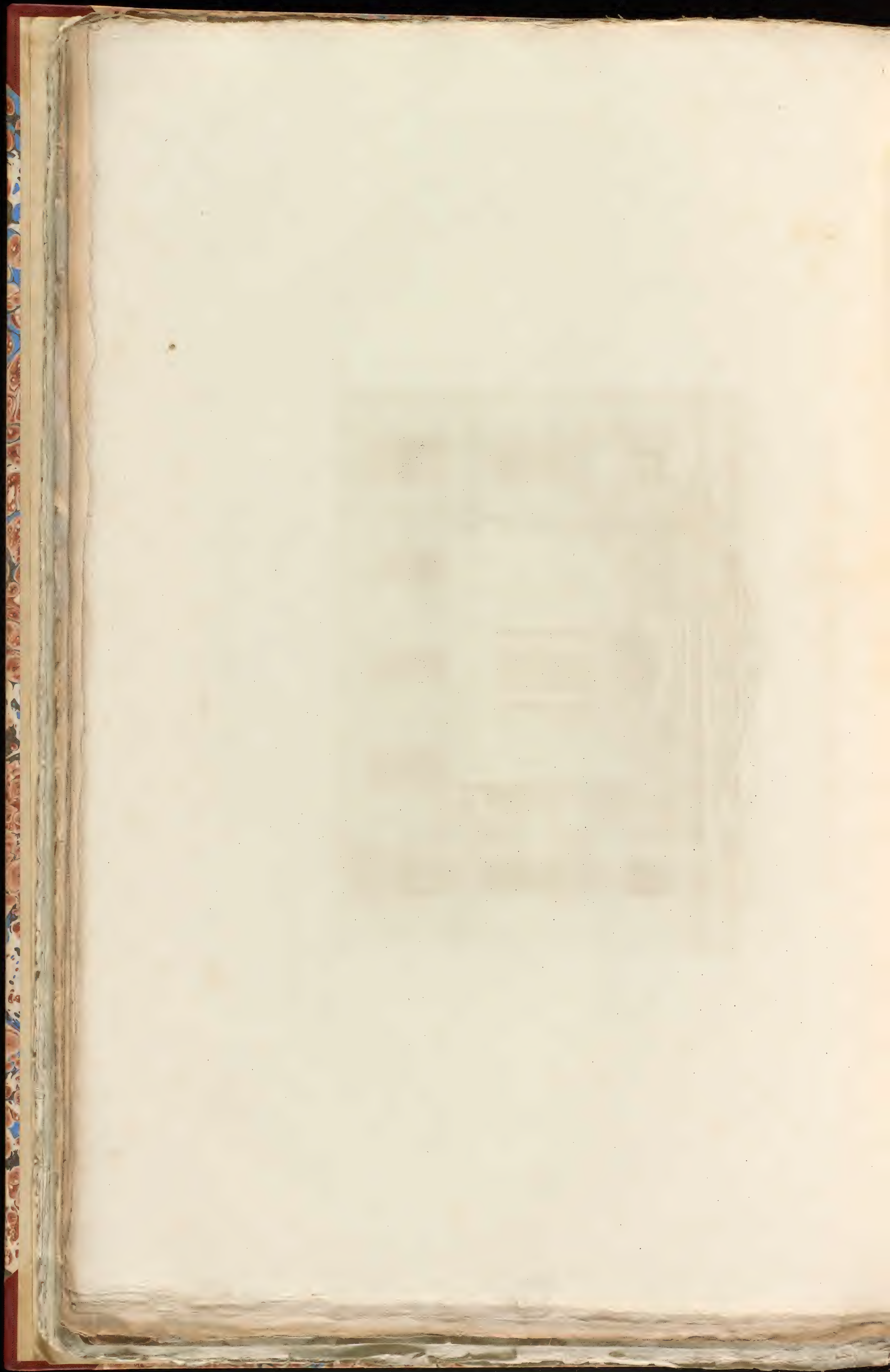
Elevation of the Theatre, &c. for the City of America, 1788.



Published as the Act directs, 1796.

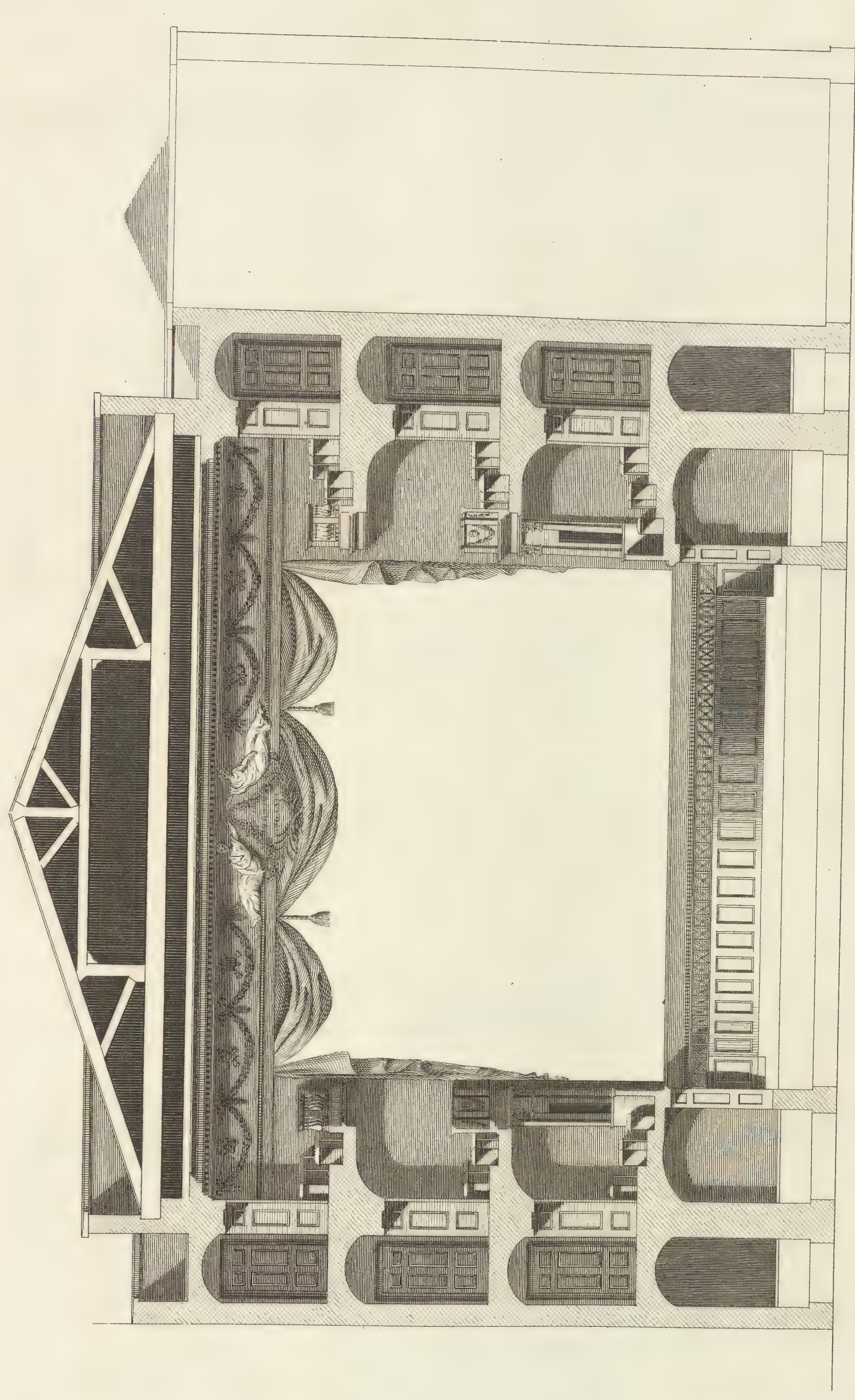
J. Lewis, Architect.

J. Roberts, Sculp.



Section of the Theatre for the City of Limerick, 1788

Pl. XXIV.

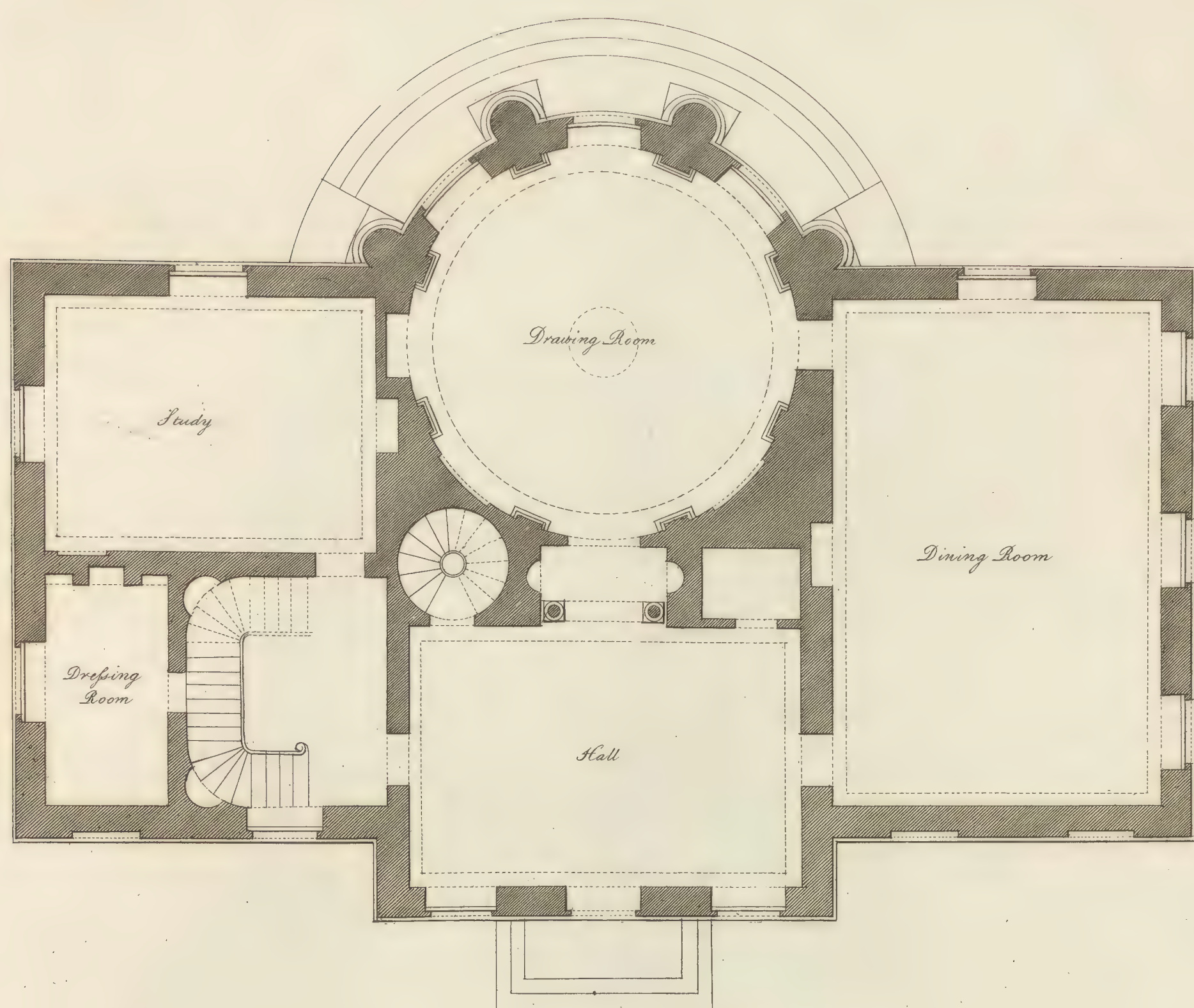


Published as the Act directed, 1796.

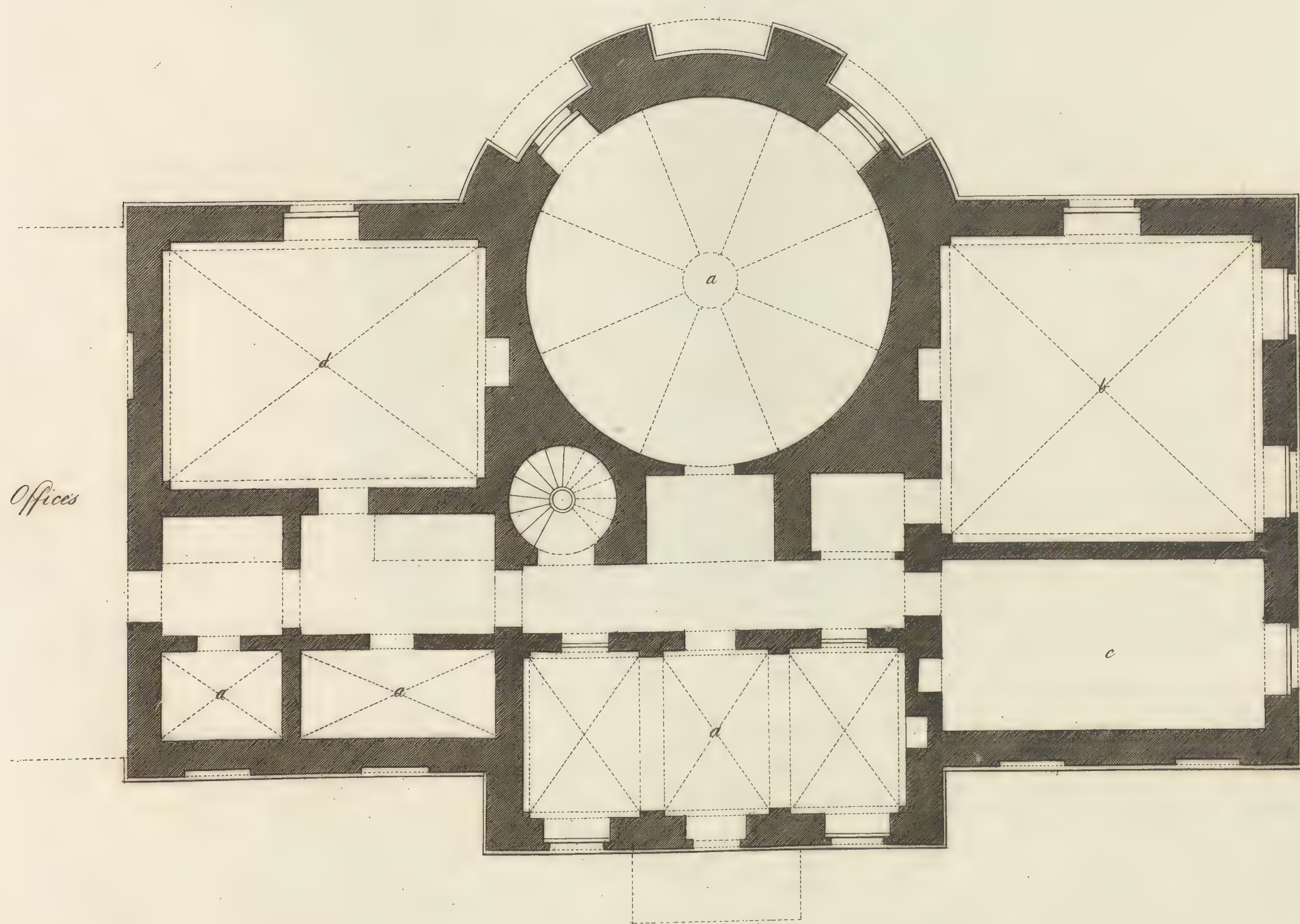
J. Lewis, Architect.

J. Roberts, Sculp.

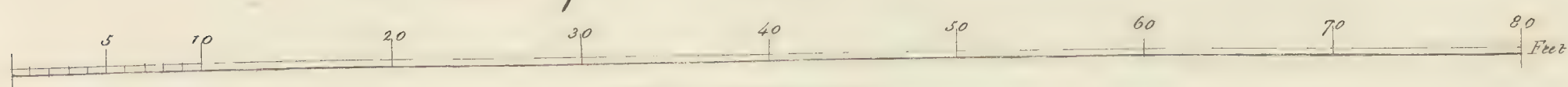


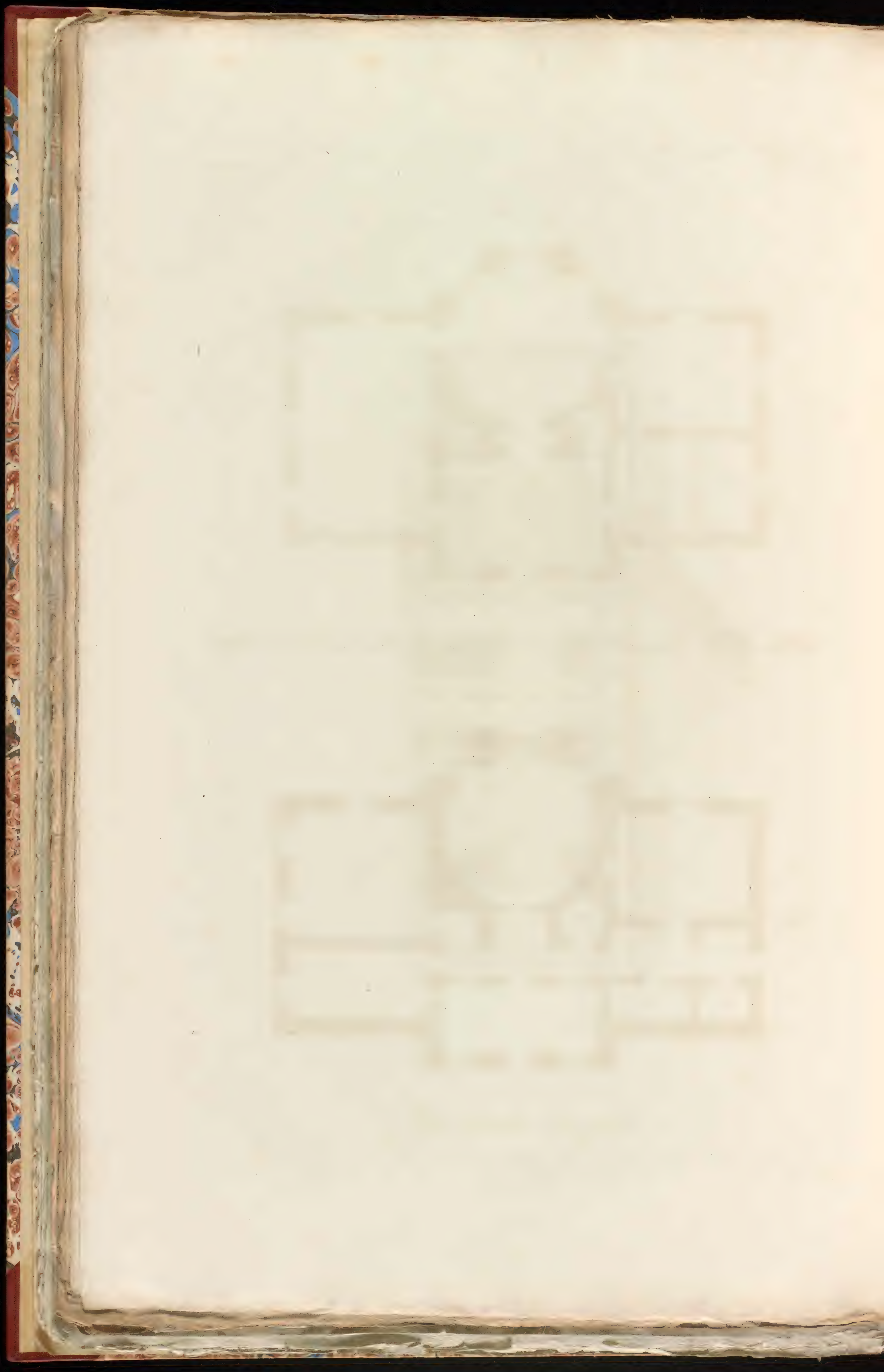


Plan of the Principal Floor of a Villa for Lodove, in Cumberland.

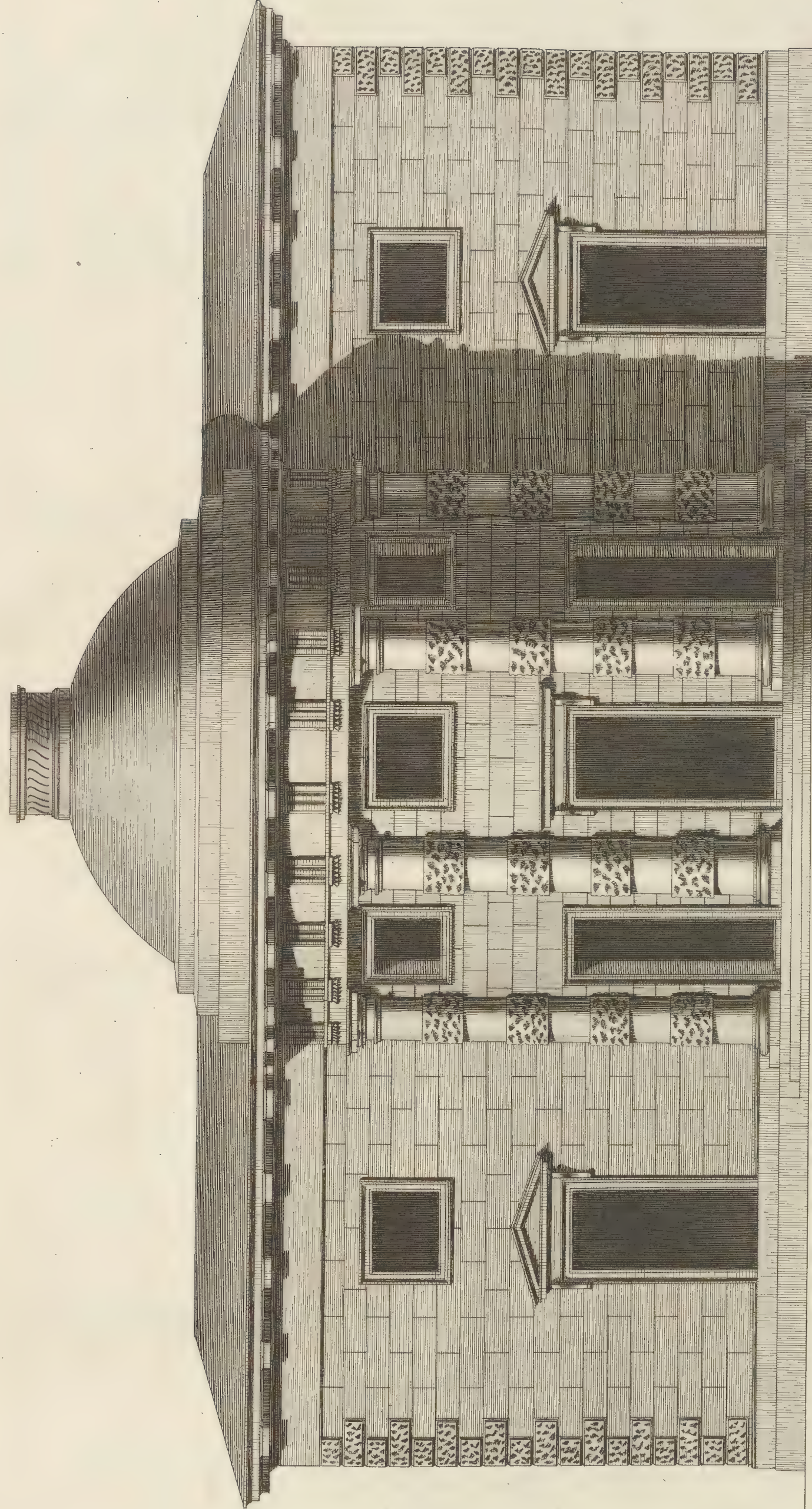


Plan of the Basement Floor.



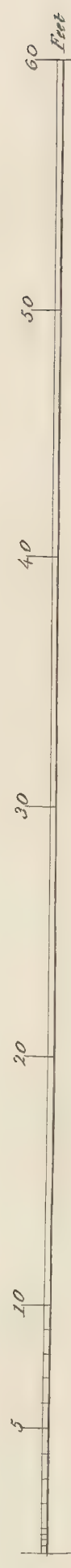


Elevation of a Villa intended to be Built at Sodore, in Cumberland.



J. Lewis Architect.

Published at the old Store 1796.

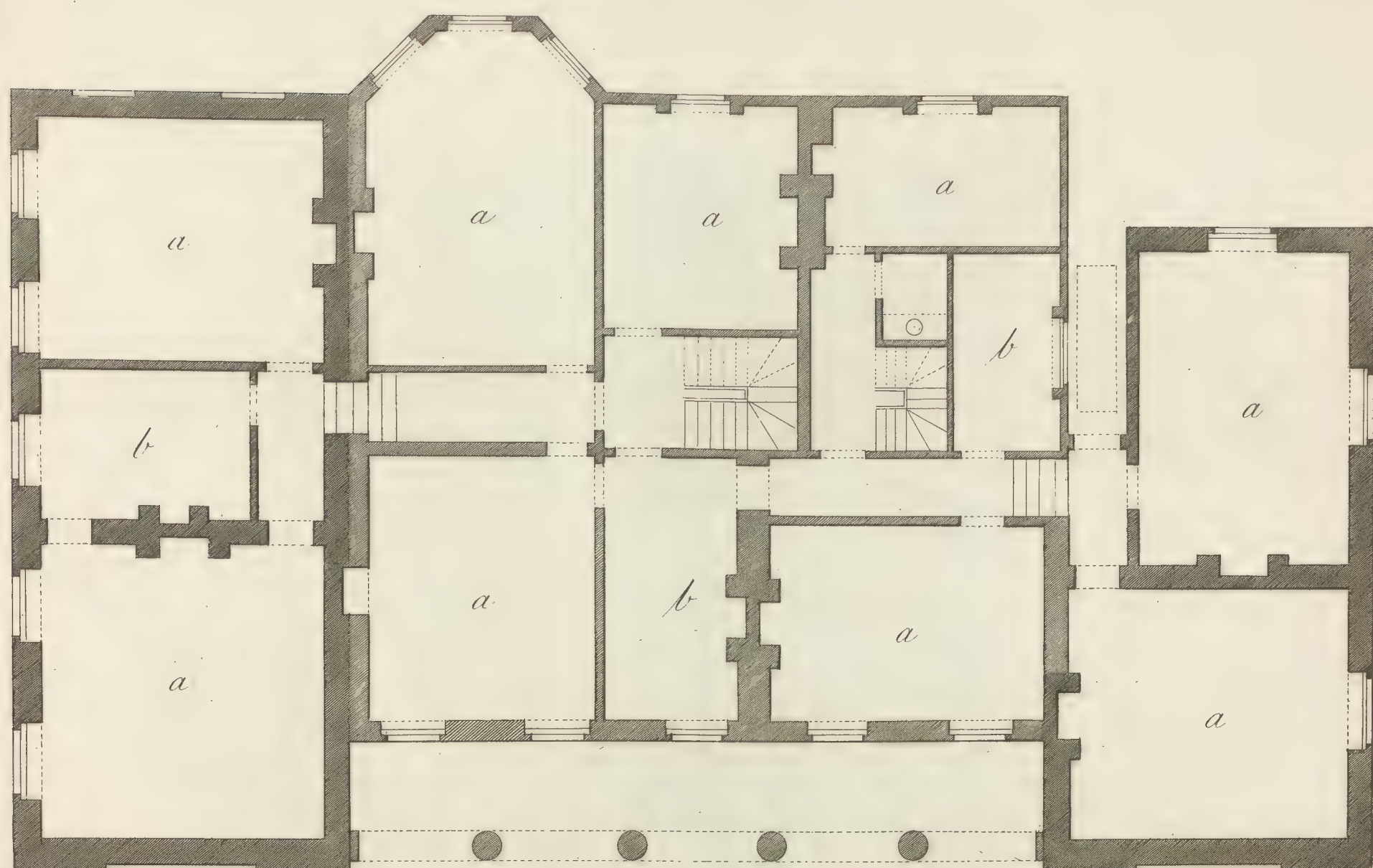


T. Miller Sculp.

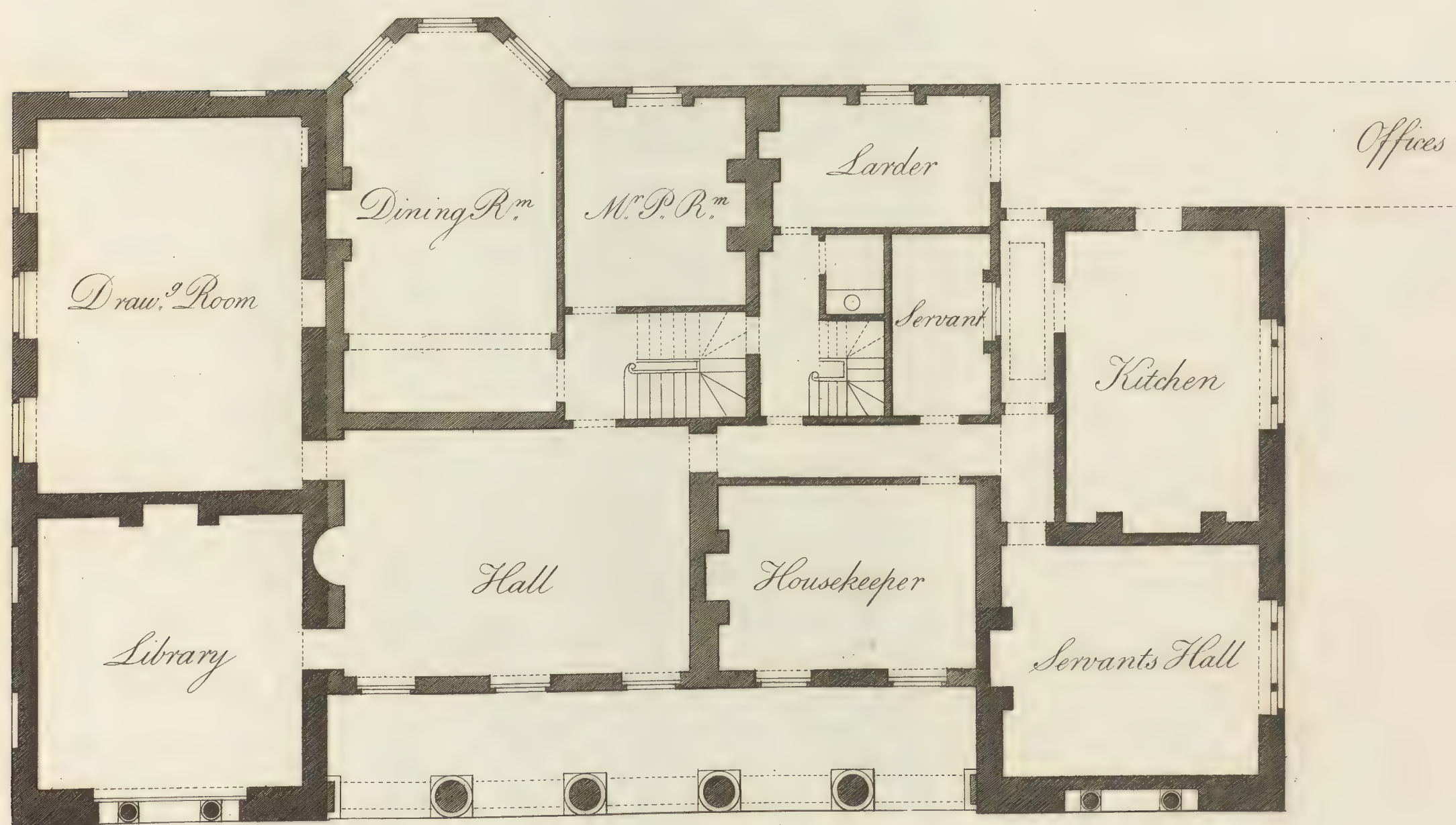


Plan of the Chamber Floor of Nasing, with Additions.

Pl. XXVII.



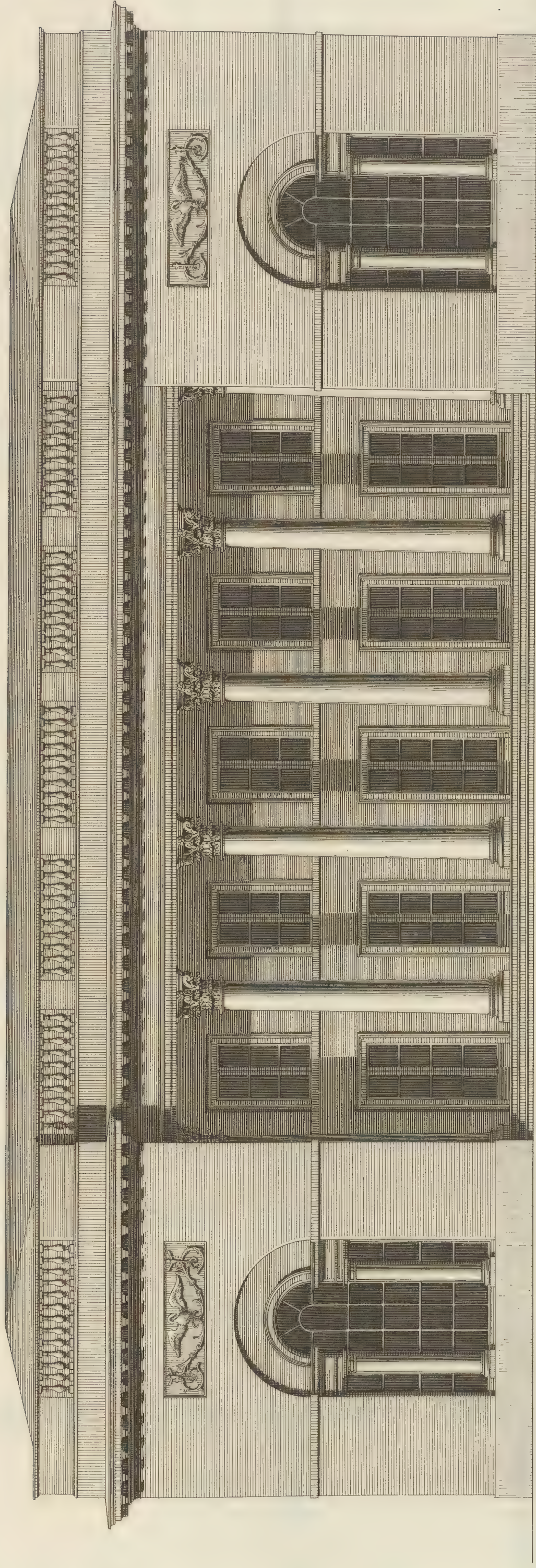
Plan of the Principal Floor of Nasing, with Additions.





East Elevation designed for the Additions at Nasing in Essex.

Pl. XXVIII.

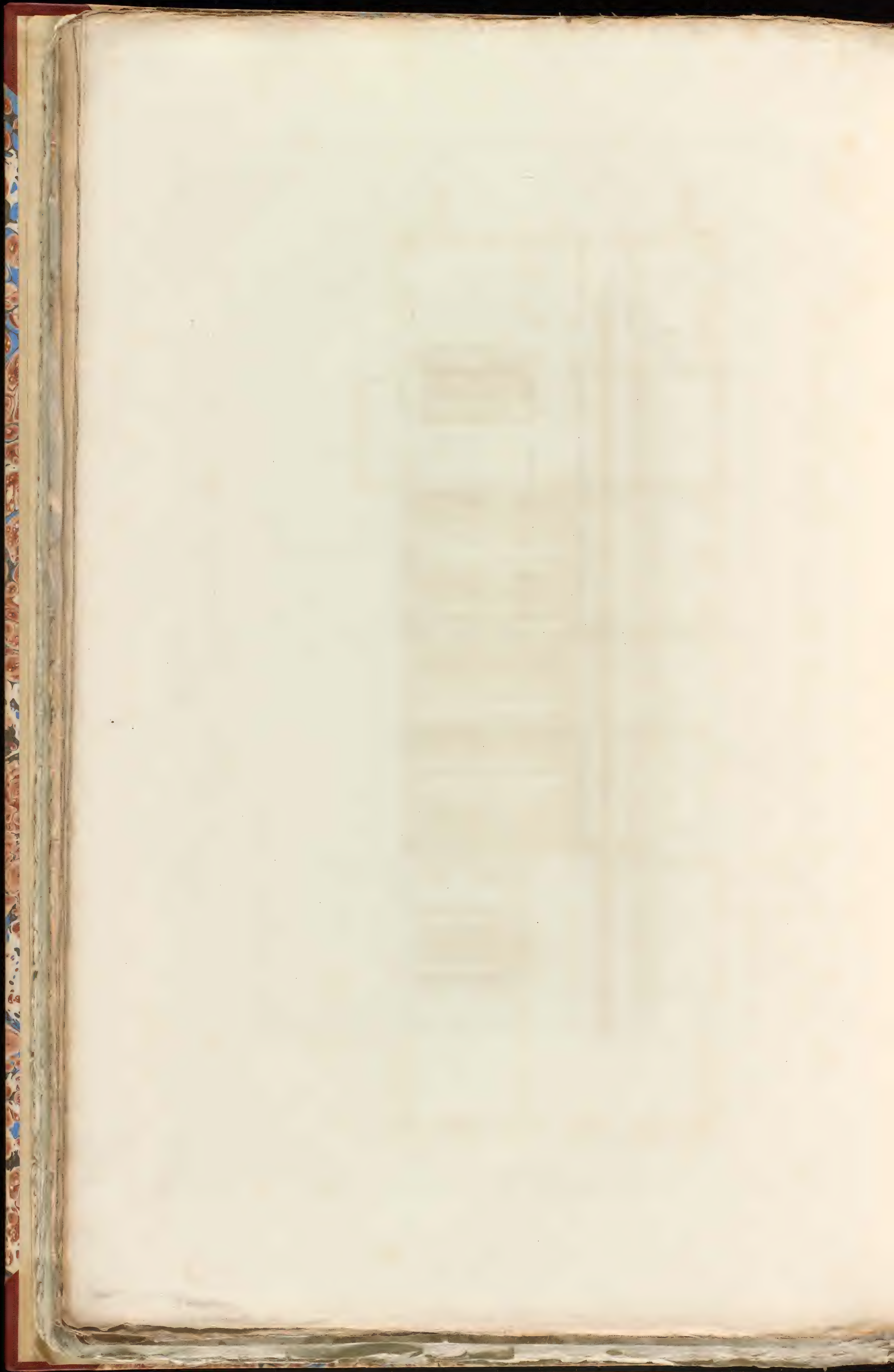


J. Lewis Architect.

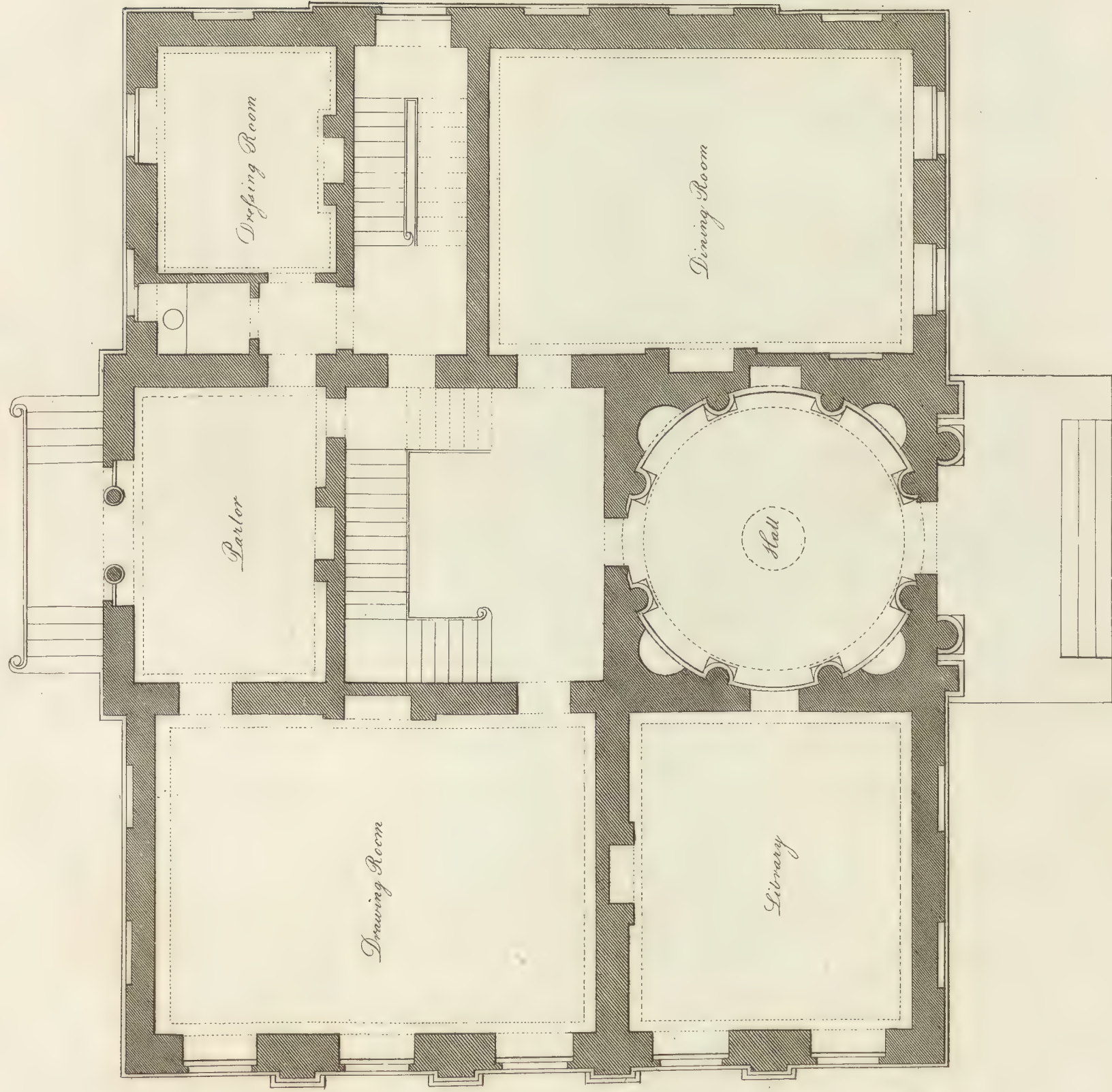
Published as the Act directs 1796.



J. Roberts Sculp.

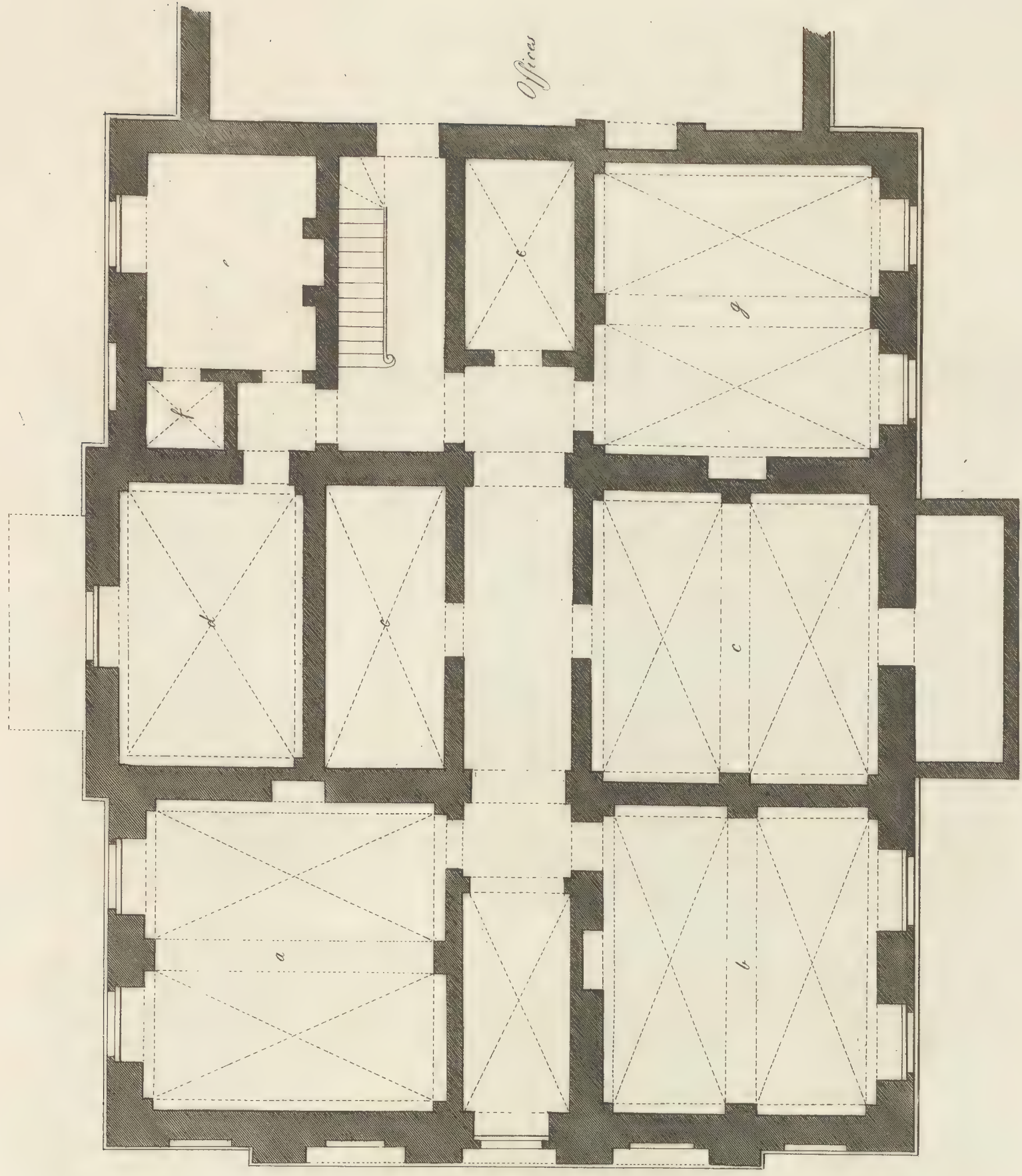


Plan of the Principal Floor for
Crooke House, Galway.



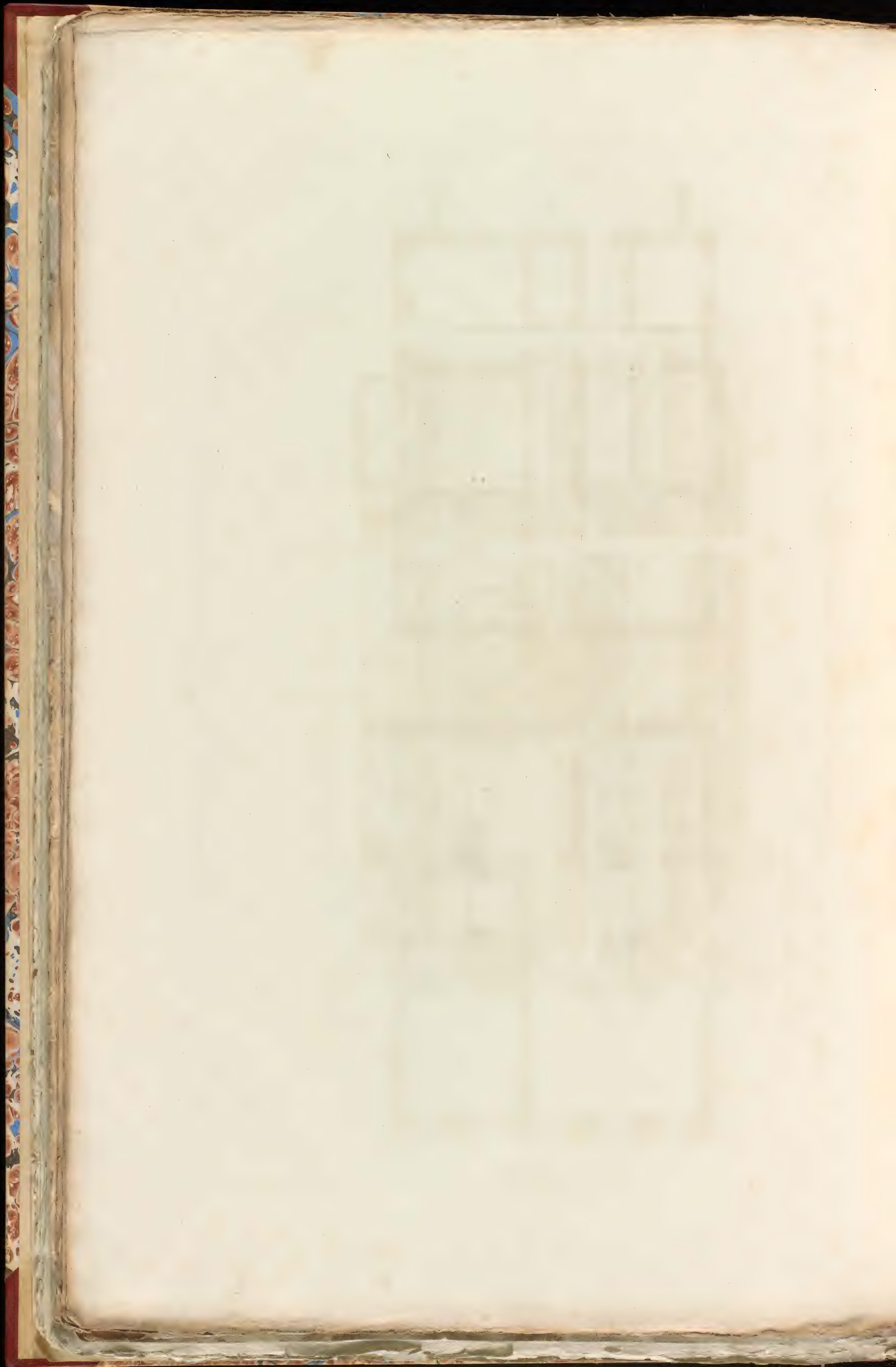
Edwards Architect.

Plan of the Basement Floor.



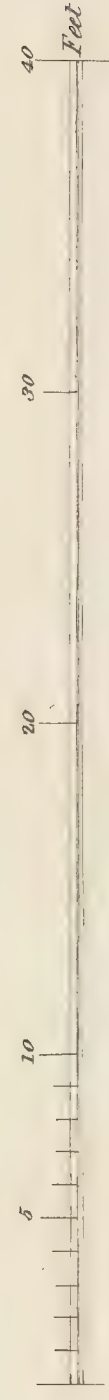
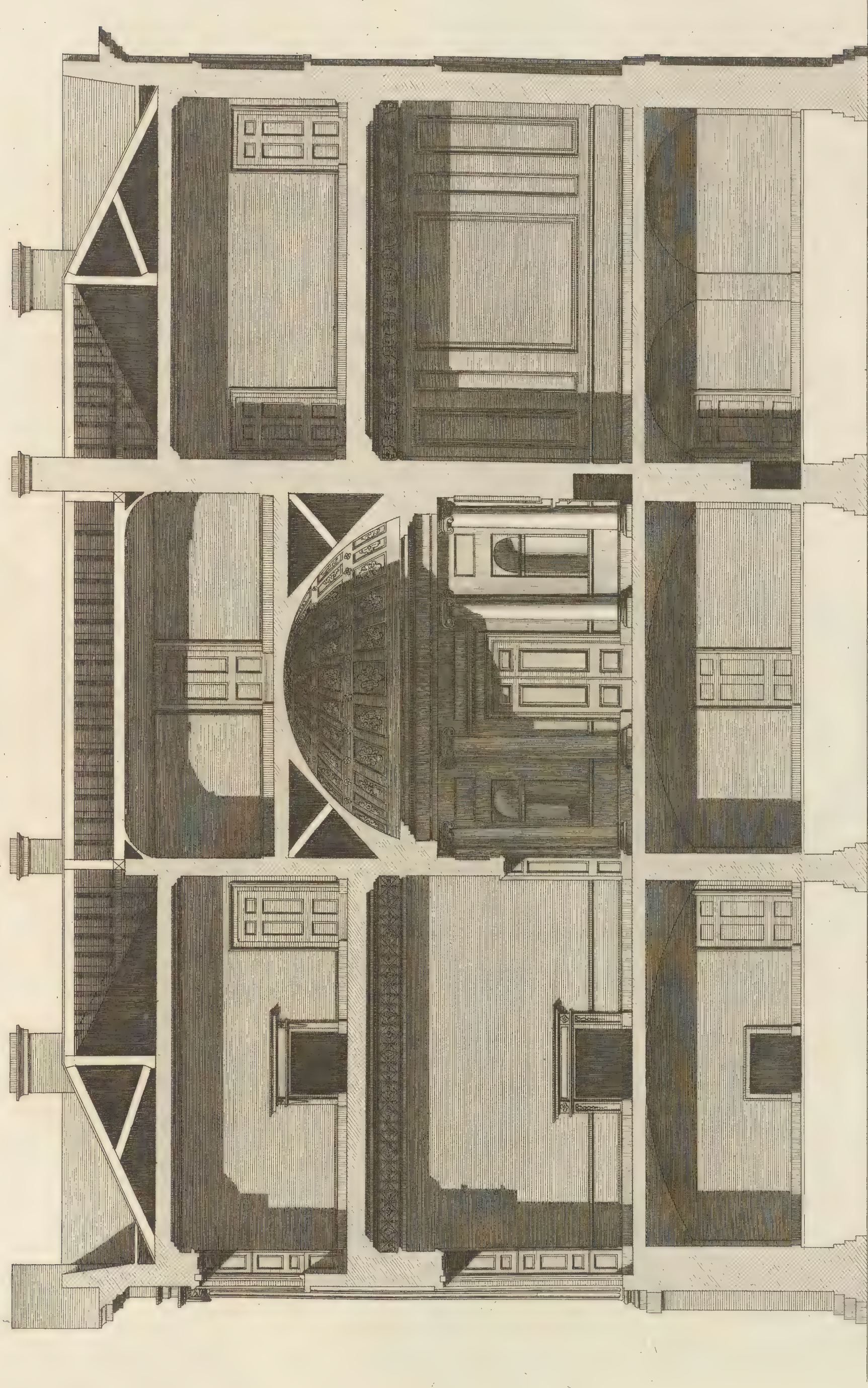
Published as the Act directs 1796.

T. Miller Sc.



Section for Coole House - County of Galway.

Pl. XXX



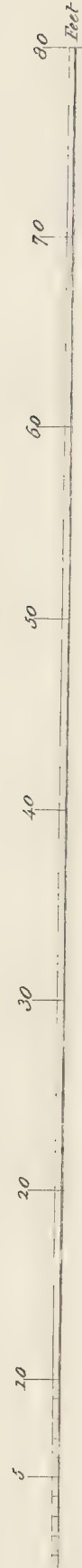
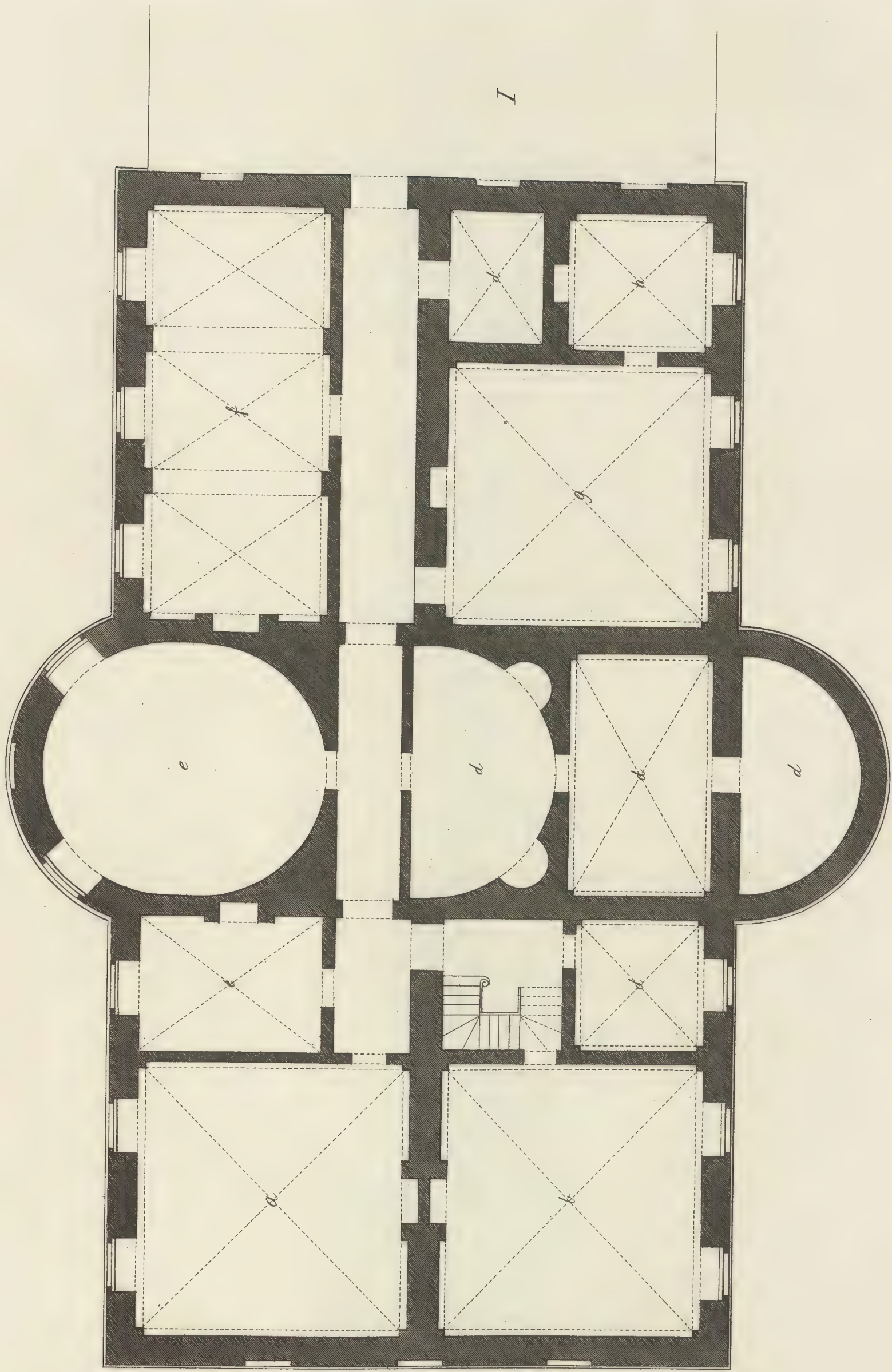
Published as the Act directs, 1796

J. Lewis Architect

T. Miller, Sculp.



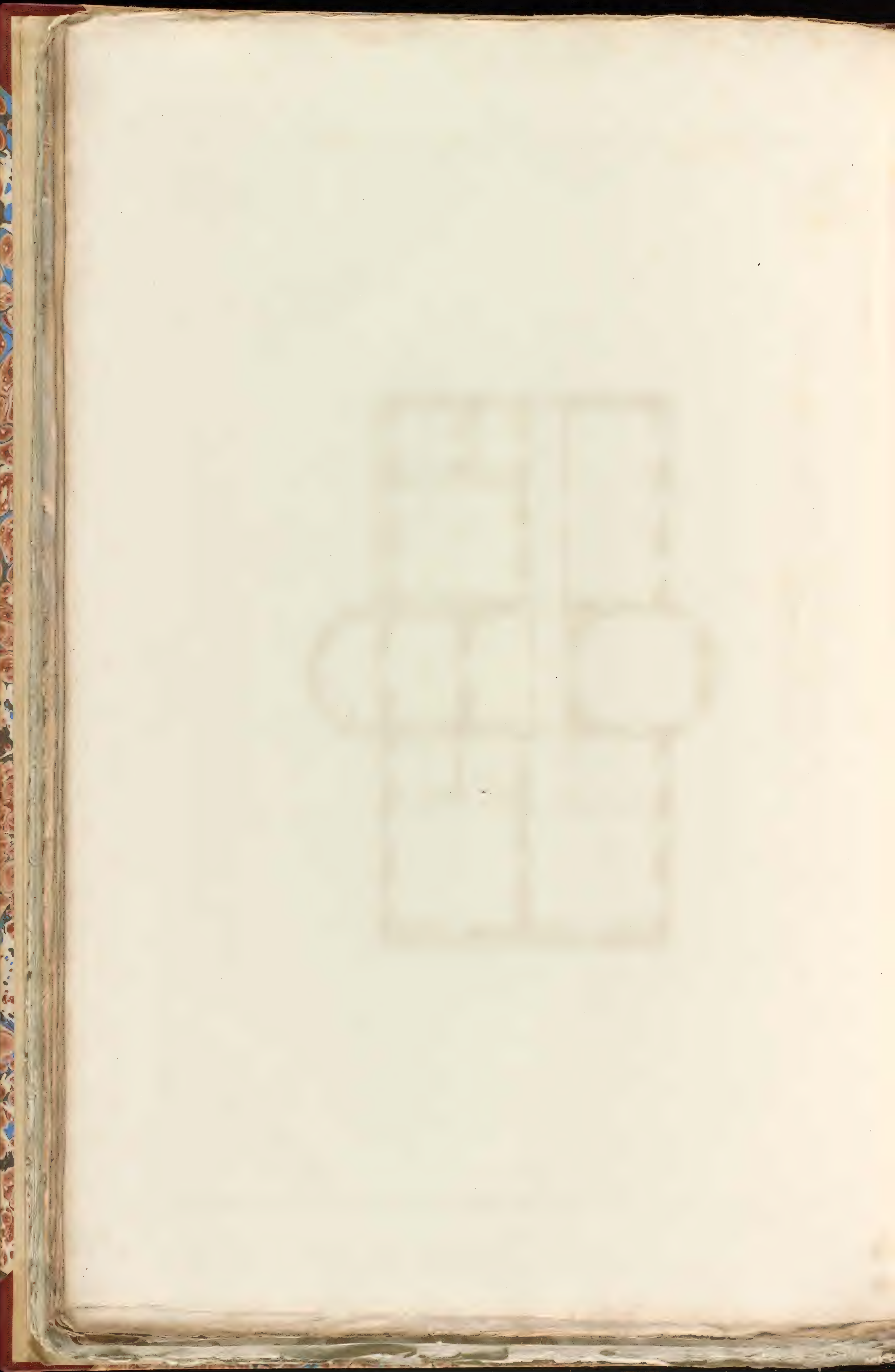
Plan of the Basement Floor of a Villa designed for
The R^{ts} Hon^{rs} the Silver Oliver.



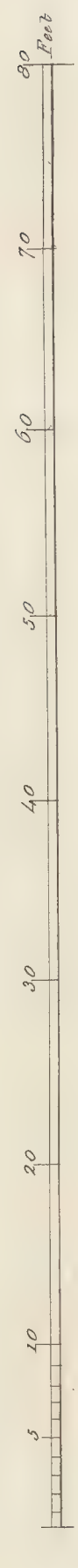
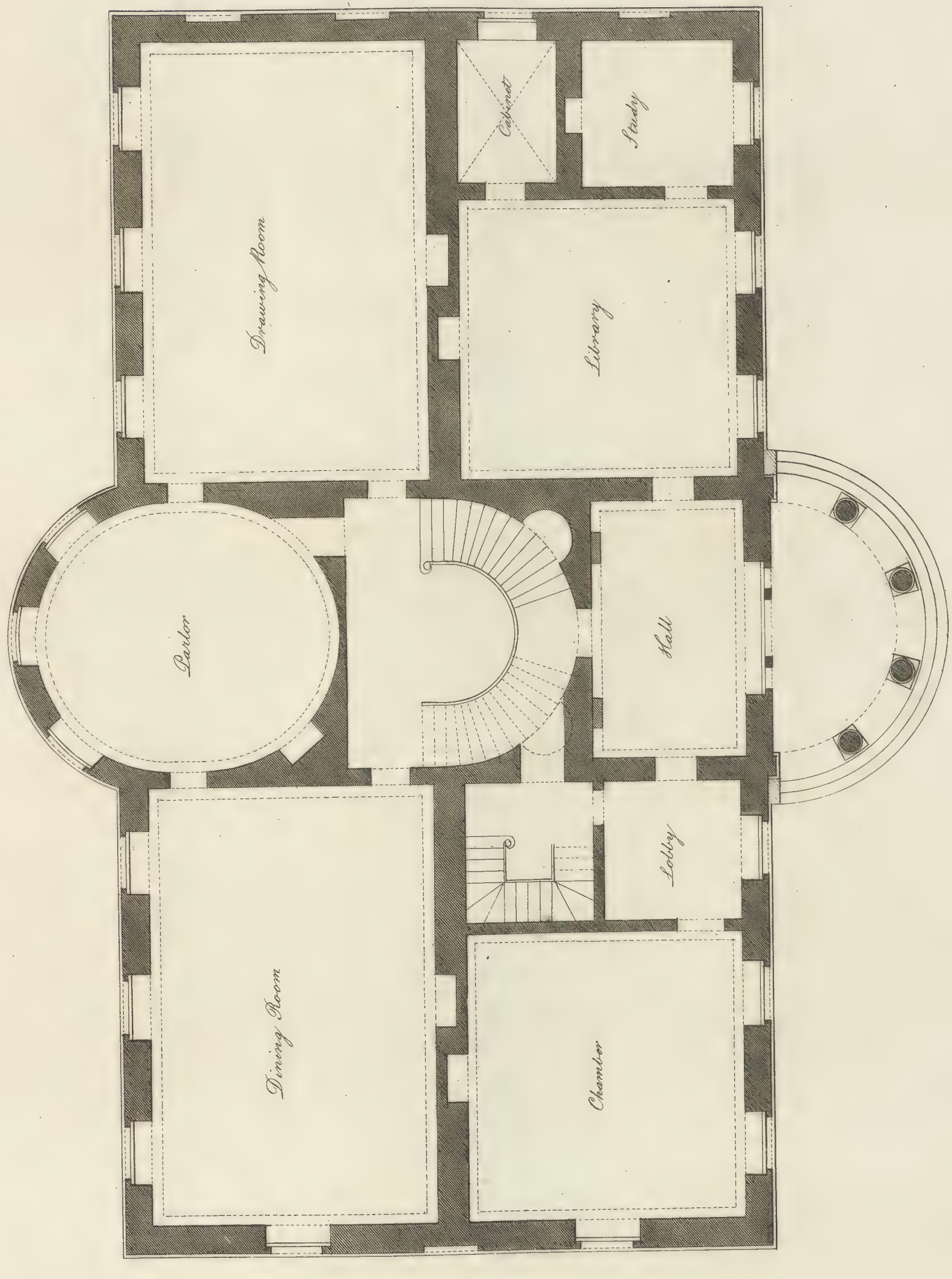
Published as the Act directs 1796.

J. Smith Architect.

T. Miller sculp.



Plan of the Principal Floor of a Villa designed for the R. Hon.^{ble} Silver Oliver.



J. Lewis Architect.

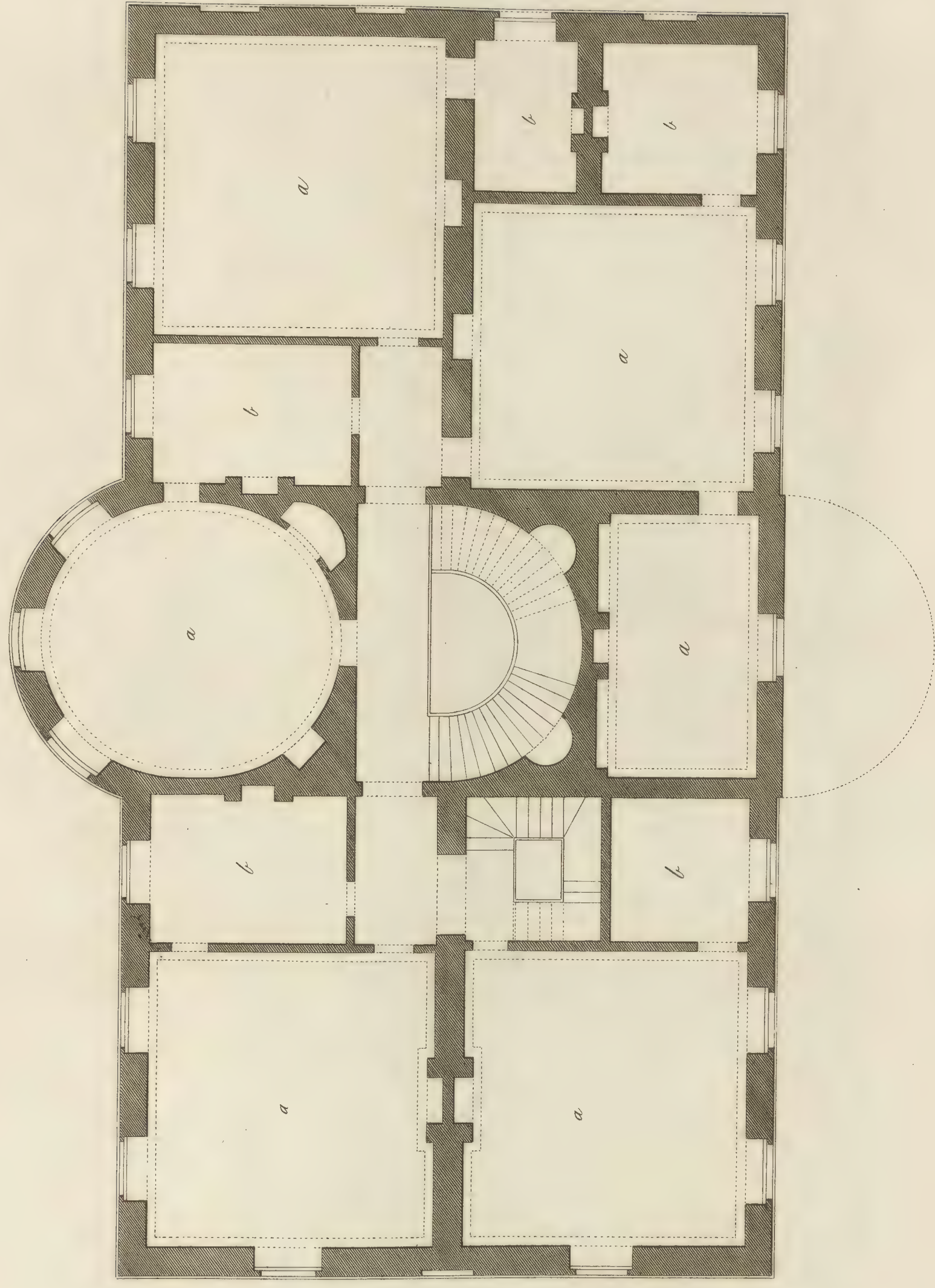
Published as the Act directs, 1796.

T. Miller sculp.



Plan of the Chamber Floor of a Villa designed for the R. Hon. the Silver Oiver.

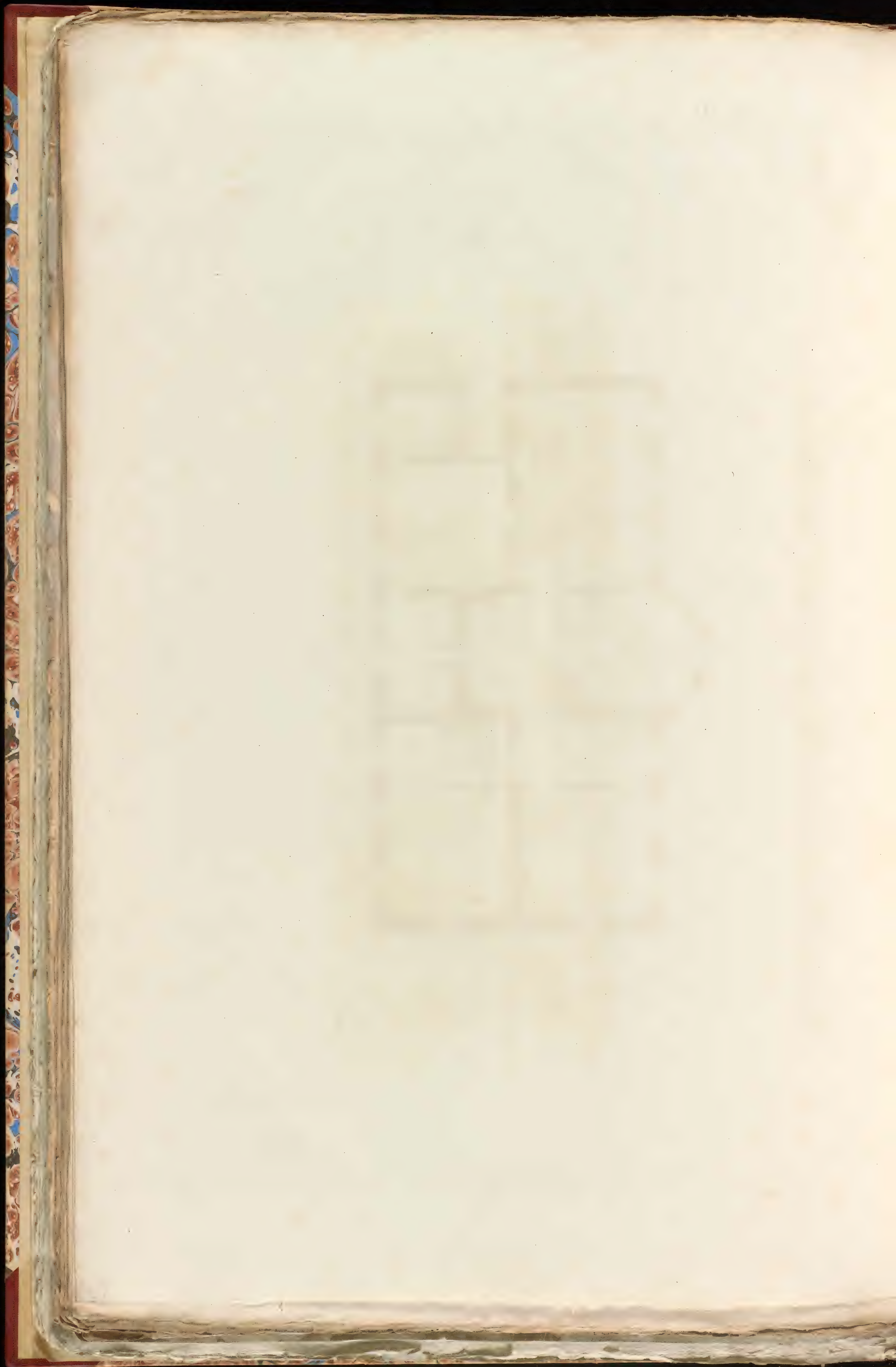
Pl. XXIII.



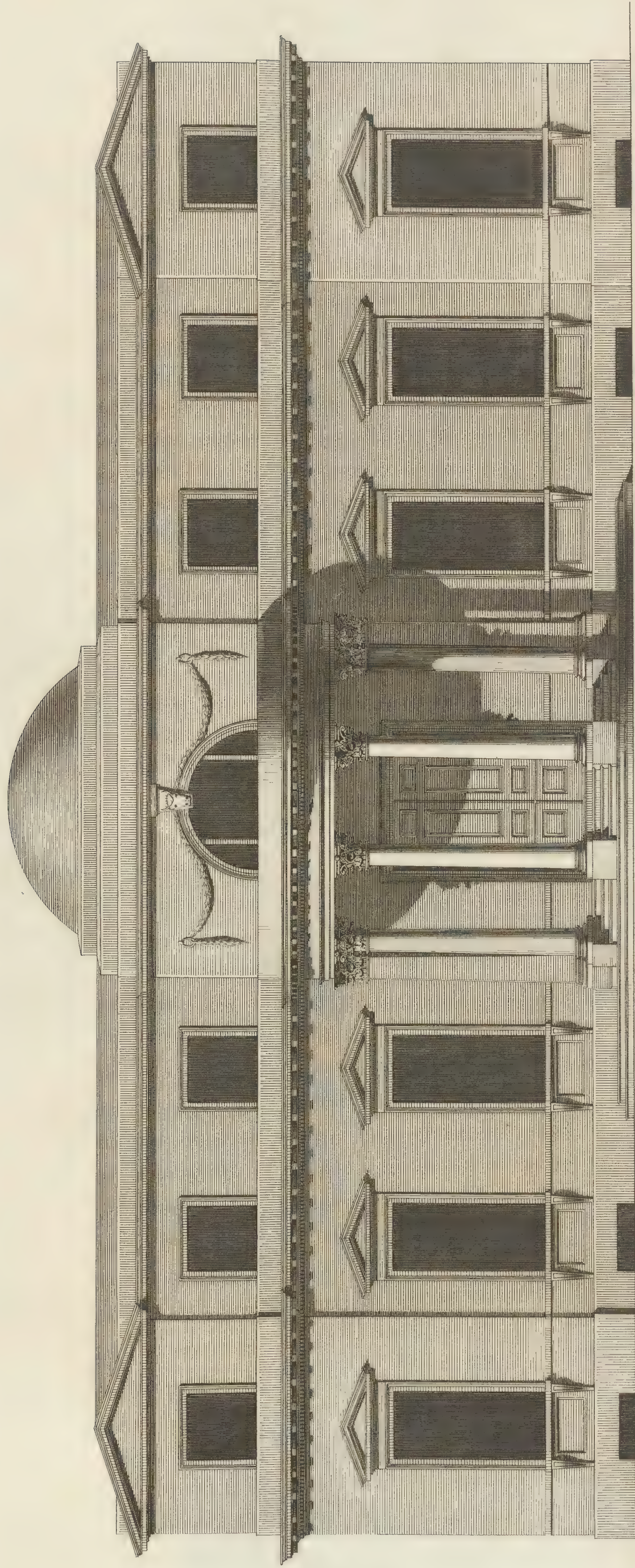
Published as the Act directs. 1796.

J. Lewis Architect.

T. Miller Sculp.



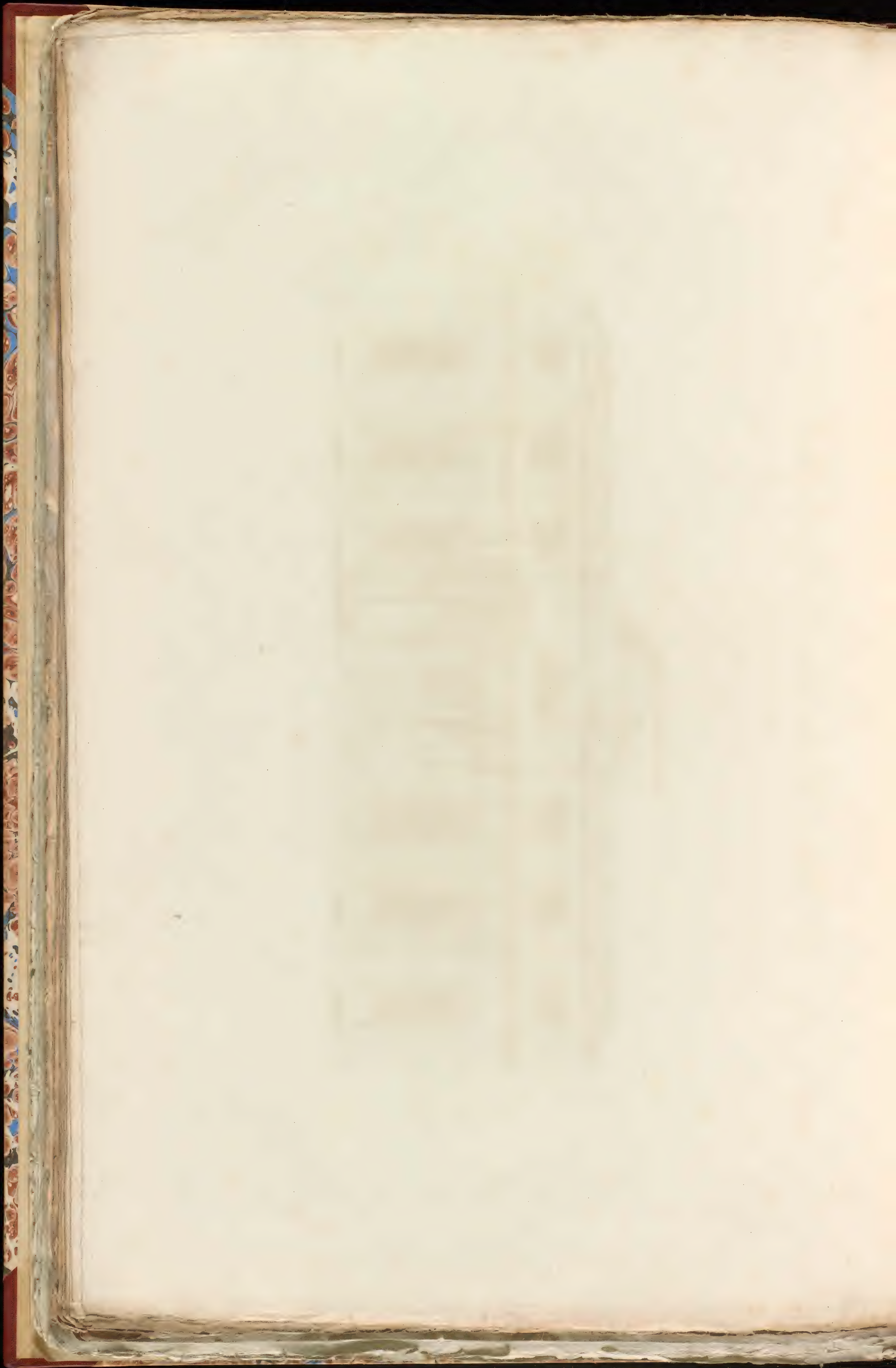
North Elevation of a Villa designed for the R.^t Hon.^{ble} Sir Walter Oliver
at the Cove of Cork.



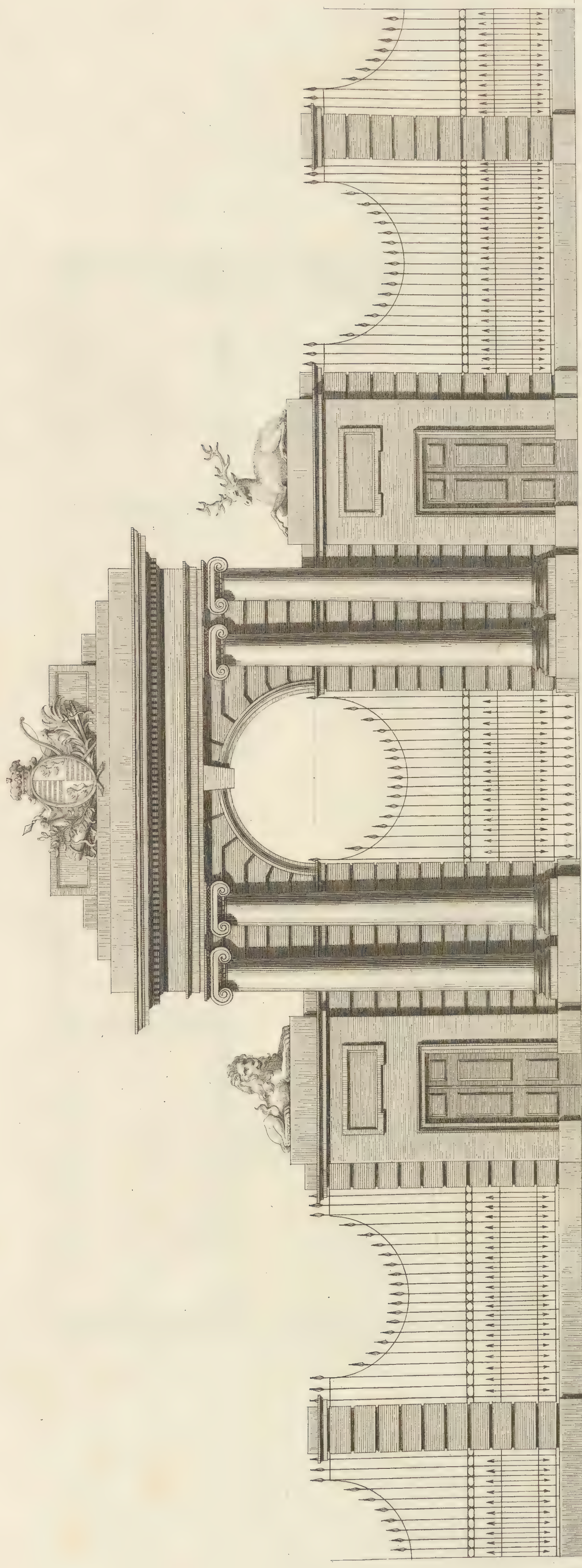
Published as the Act directs 1798

Printed by J. Smith

1798



Elevation of a Park Entrance, &c. designed for the Marquis of Bath, at Long-Leat.

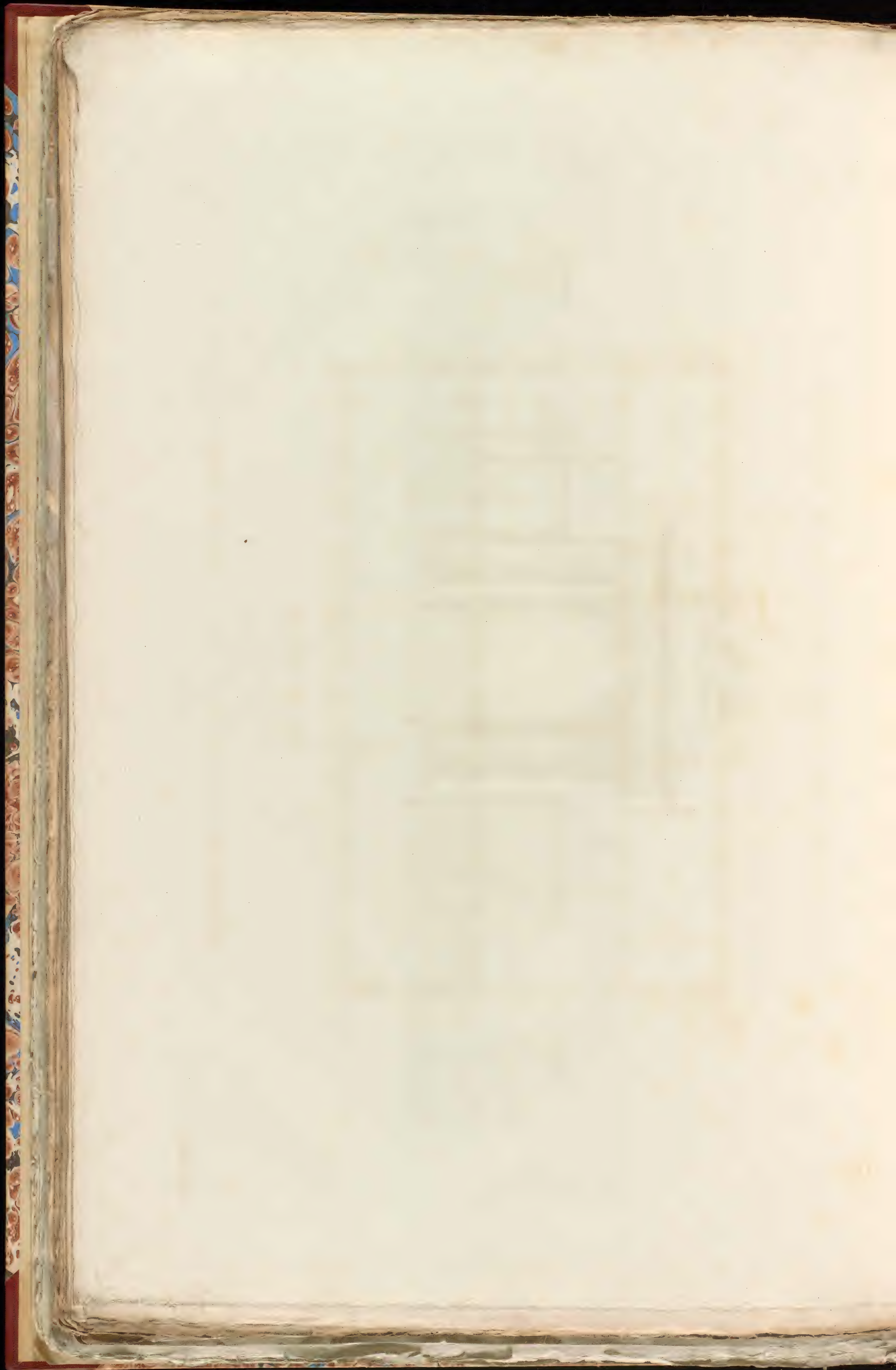


0 10 20 30 40 Feet

J. Lewis Architect.

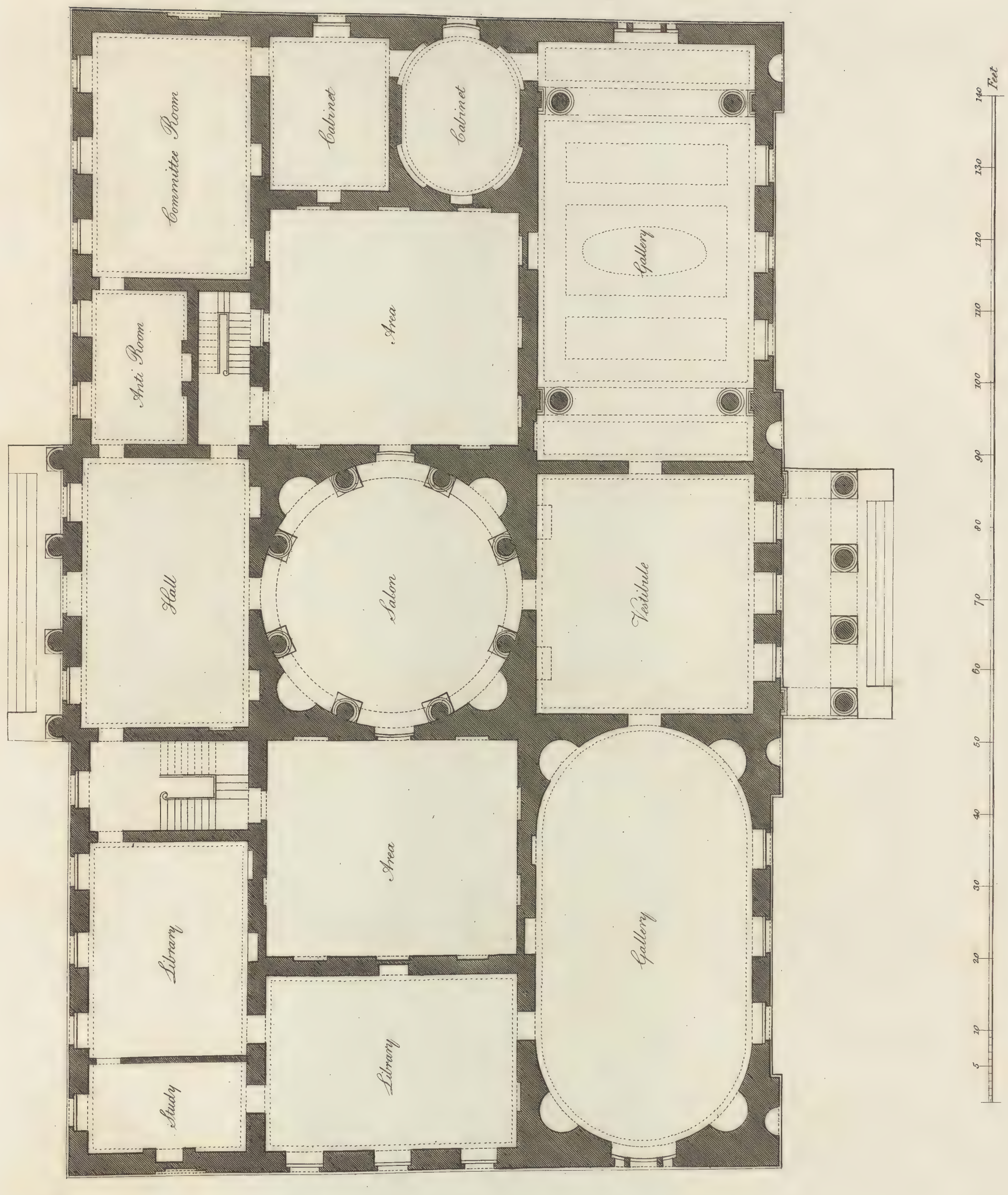
Published as the Act directs, 1796.

T. Miller Sculp.



Plan of the Principal Floor of a Museum.

Pl. XXXVI



J. Davis Architect

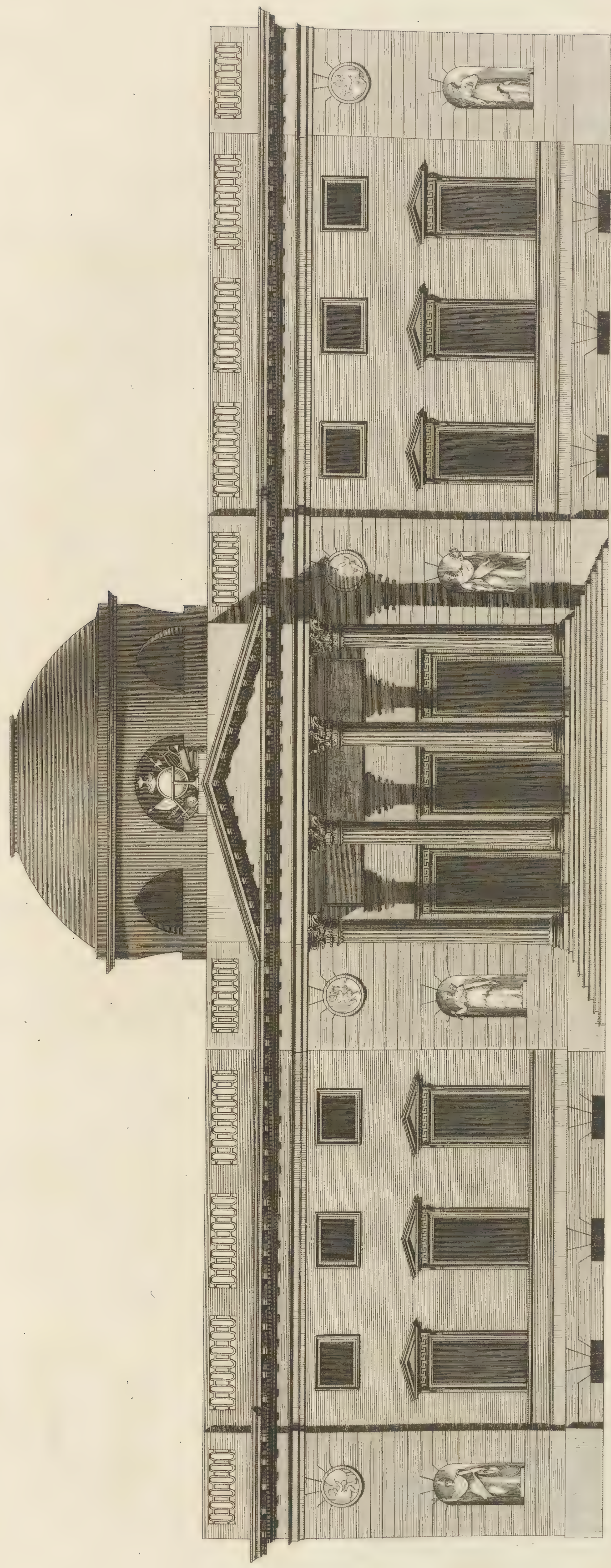
Published as the Act directs 1796.

T. Miller Sculp.



Elevation of the Principal Front des.^d for a Museum.

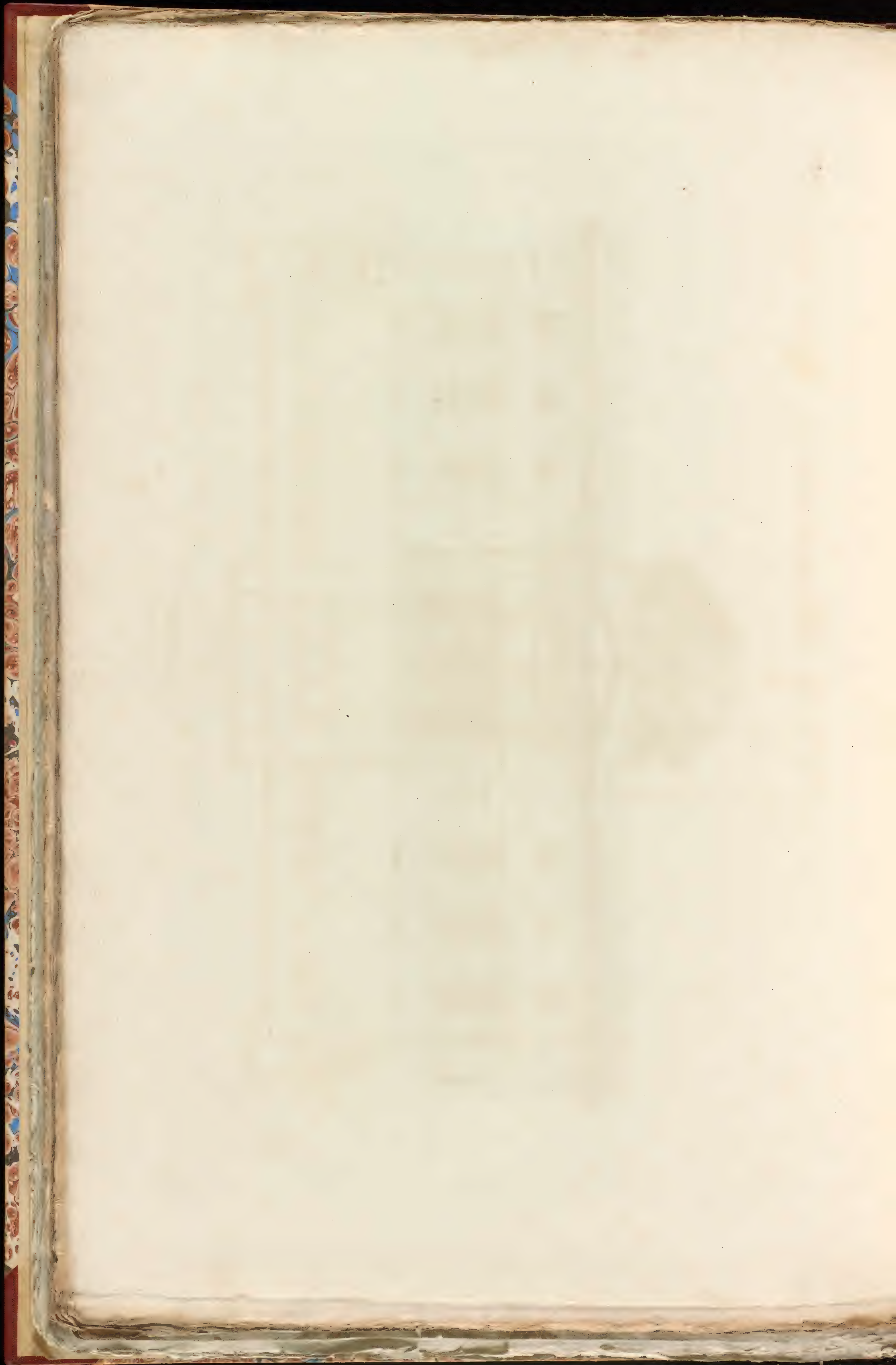
Pl. XXXVII.



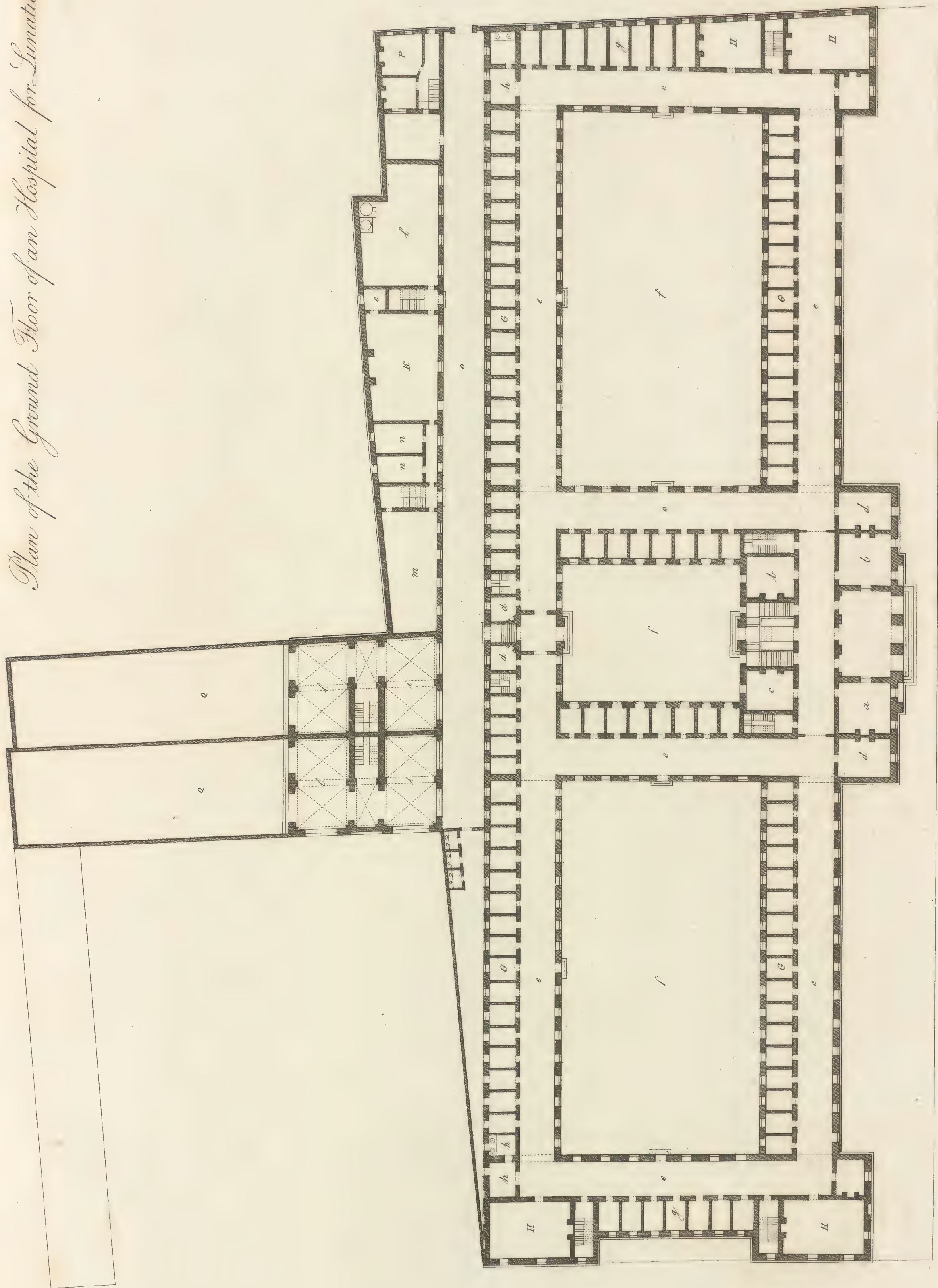
Published as the Act directs 1796.

J. Lewis Architect.

T. Miller Sculp.



Plan of the Ground Floor of an Hospital for Lunatics.



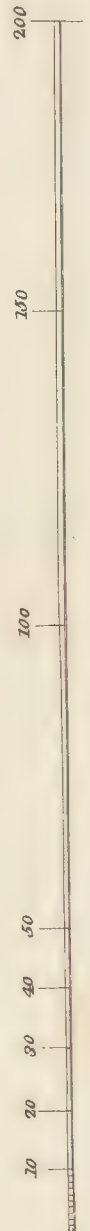
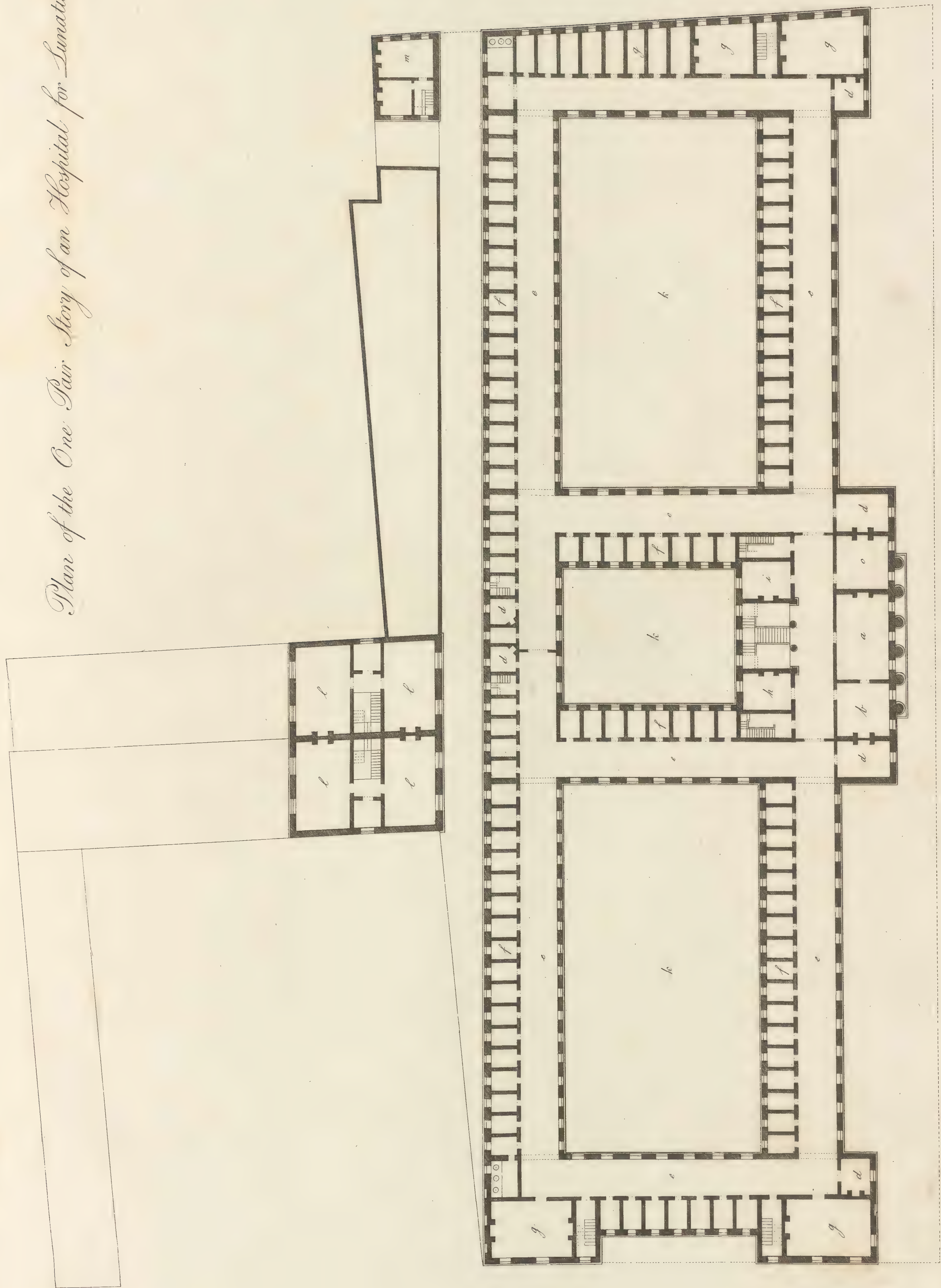
Published as the Act directed, 1796.

J. Lewis, Architect.

T. Miller, Engraver.



Plan of the One Pair Story of an Hospital for Lunatics.

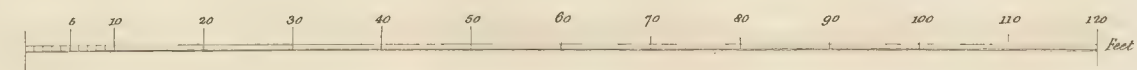


Published as the Act directs, 1798.

J. Lewis Architect.

T. Miller Sculp.

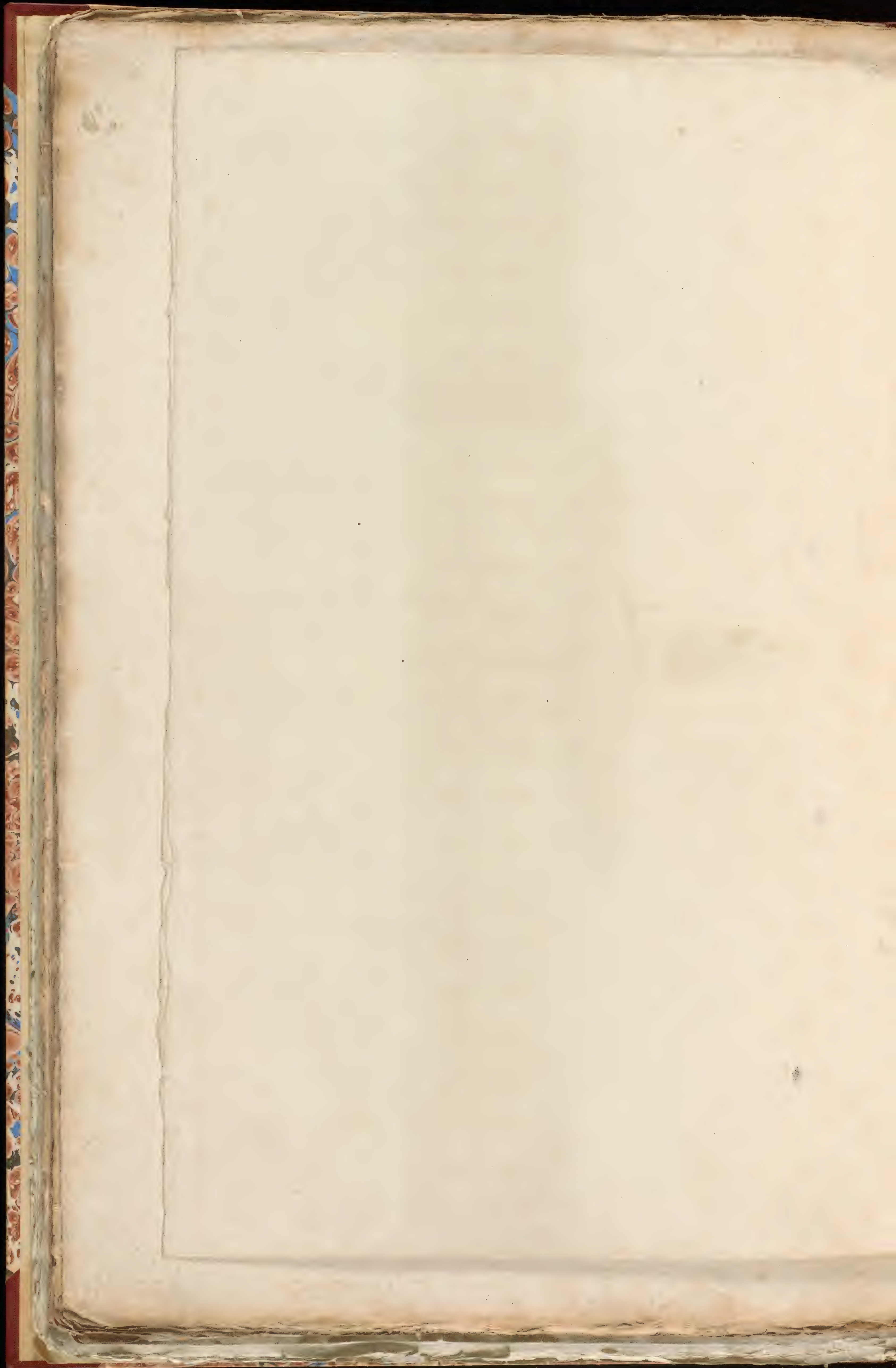


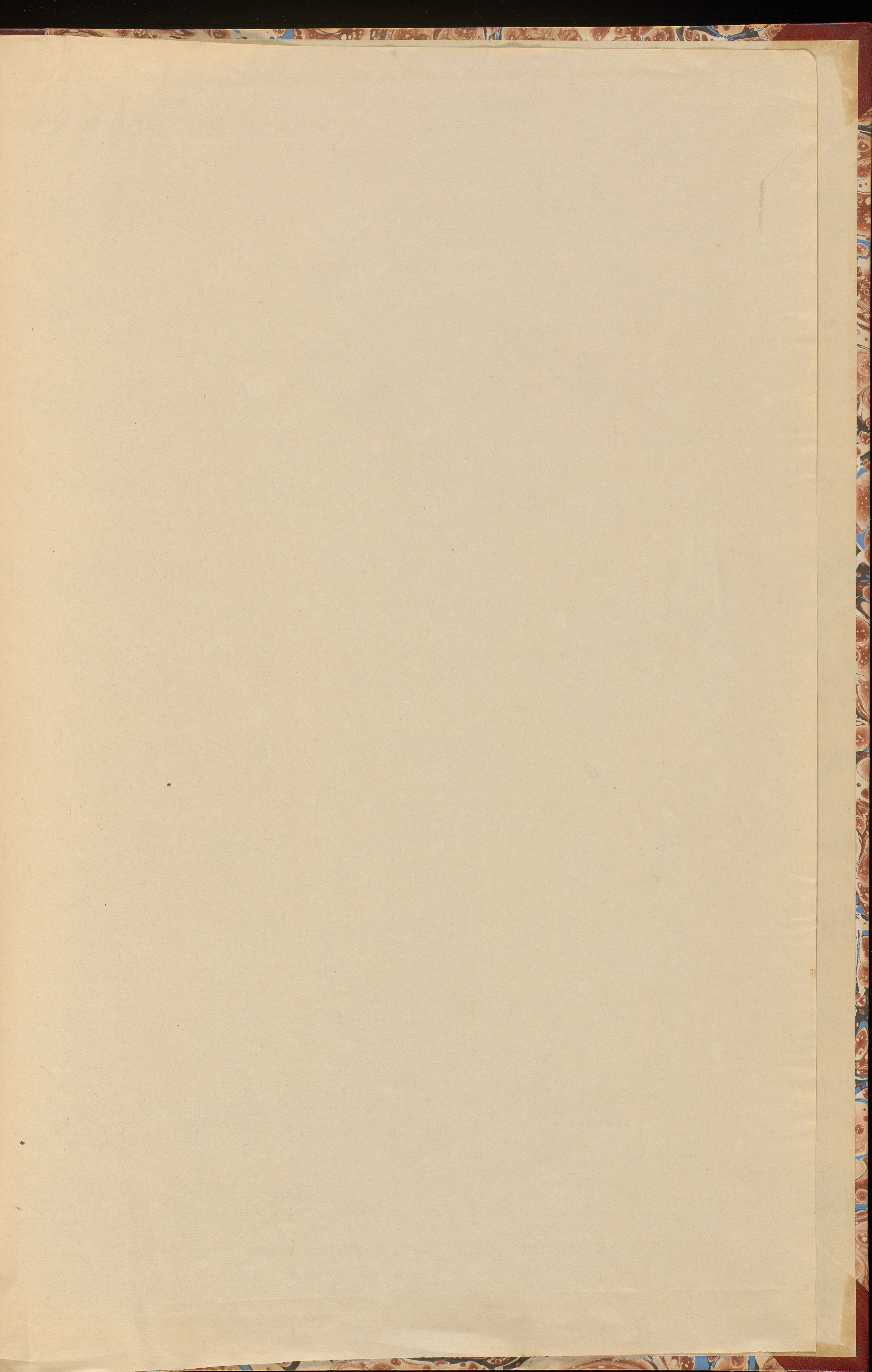


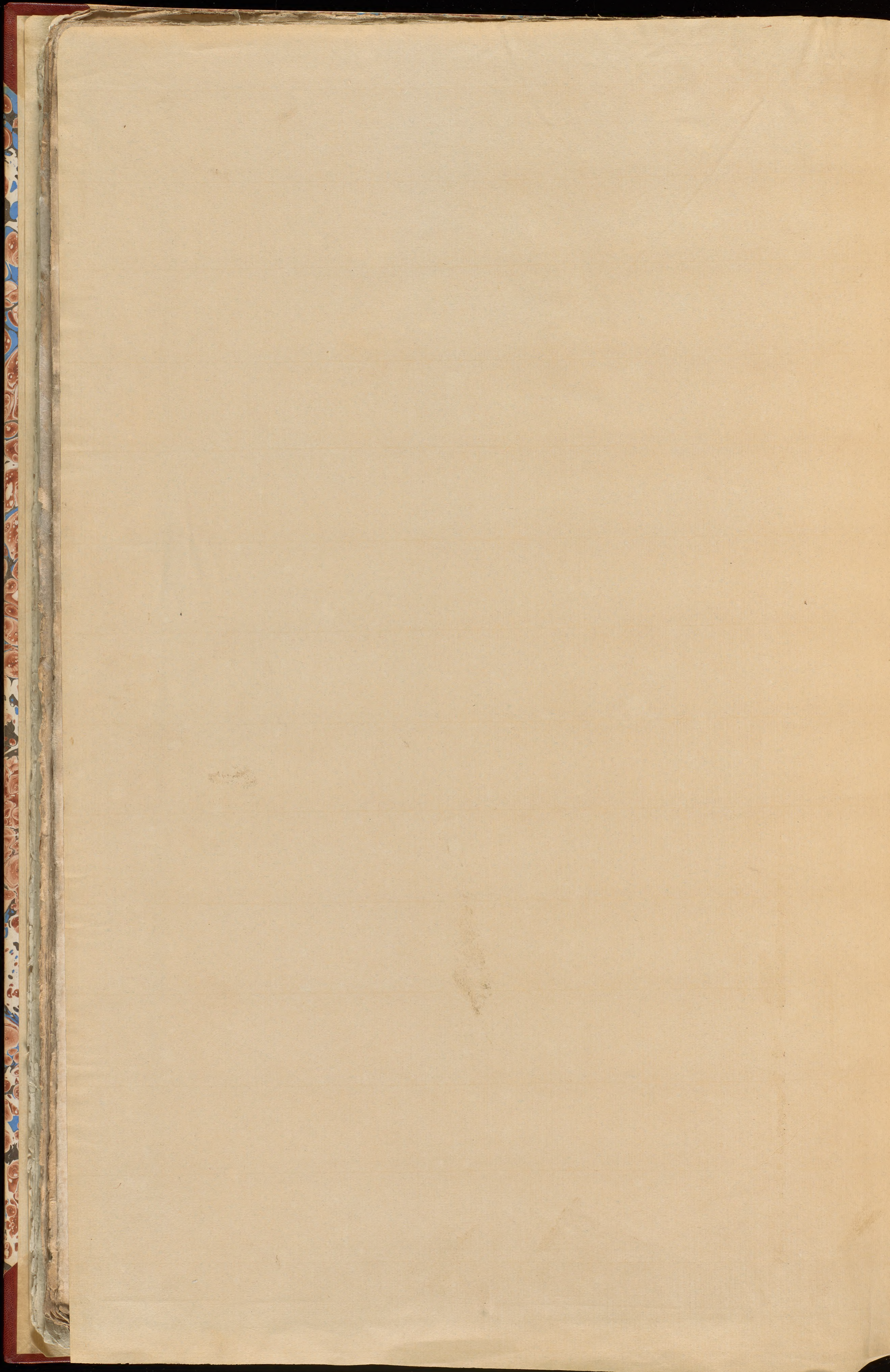
Published as the Act directed, 1796.

J. Lewis, Architect

J. Roberts Sculp.







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